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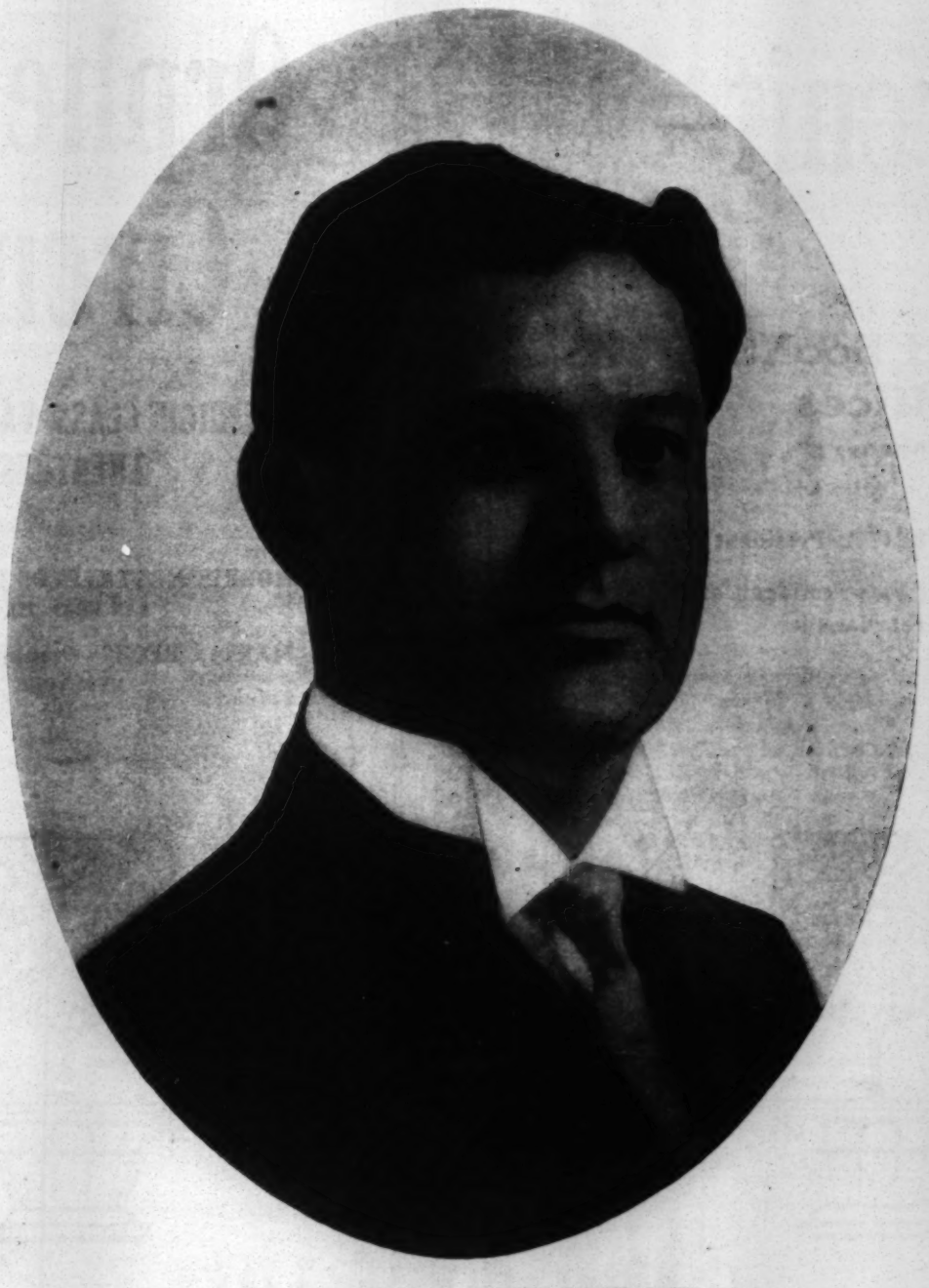

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MERRY CHRISTMAS

THEATRES TO HAVE GOOD XMAS DAY

UNPRECEDENTED, MANAGERS SAY

Christmas Day will mean more to the theatres this year than for several years past, that is in so far as box office returns are concerned.

With few exceptions, all the theatres are giving special matinees on that date and the advance sale of tickets so far is heavy. Managers everywhere are confident of a big day, and judging by the business that has been done this season should realize it.

Whatever may be the reason, this has been a banner season for theatricals, especially in New York City. The subconscious horror of the European War, which did materially affect the attendance at the theatres these last two years, has given way to the holiday spirit of prosperity of which we hear on all sides. It may not be that the people are any richer than they were, nor more able than heretofore to enjoy a good show, but it is certain that this prosperity, which at first existed only in the newspapers, has affected them and has made them more willing to spend their money on amusements.

The following attractions will be among those given a special matinee Christmas: "The Show of Wonders" at the Winter Garden, "The 13th Chair" at the Forty-eighth Street Theatre, "Her Soldier Boy" at the Astor, Anna Held in "Follow Me" at the Casino, "The Man Who Came Back" at the Playhouse, Laurette Taylor in "The Harp of Life" at the Globe, "Mile-a-Minute Kendall" at the Lyceum, Arnold Daly in "The Master" at the Fulton, "Captain Kidd, Jr." at the Cohan & Harris Theatre, William Faversham in "Getting Married" at the Booth, "Upstairs and Down" at the Cort, "So Long Letty" at the Shubert, Frances Starr in "Little Lady in Blue" at the Belasco, John Drew in "Major Pendennis" at the Criterion, William Collier in "Nothing But the Truth" at the Longacre, "Turn to the Right" at the Gaiety, "Cheating Cheaters" at the Eltinge, "Good Gracious, Annabelle" at the Republic, and David Warfield in "The Music Master" at the Knickerbocker.

OLCOTT PLANNING REVIVAL

Chauncey Olcott will soon tour in a revival of "The Heart of Paddy Whack," it is rumored. This was one of the most successful of his romantic comedies. In the event of its revival, Cohan & Harris will superintend Olcott's business affairs.

DAISIE IRVING ILL

Daisie Irving, the English commedienne, has been out of the cast of the Winter Garden show these last few days on account of a severe cold, but expects to resume within a day or two.

PRESIDENT TO BE FRIARS' GUEST

President Wilson has accepted the invitation of the Friars, to be the guest of honor at their banquet soon. This will be the biggest occasion in the history of the club.

ANDERSON, PRINTER, DIES

Harry J. Anderson, owner of the Enquirer Job Printing Co., of Cincinnati, well known to the theatrical profession, died last week, following a stroke of paralysis.

FOSTER SAILS FOR LONDON

Allan K. Foster is on his way to London where he will utilize effects from recent Winter Garden productions for English managers.

NEW MOVIE HOUSE FOR BROOKLYN

A moving picture theatre is to be built on the south side of De Kalb Avenue west of Summer Avenue, Brooklyn, for the M. and Z. Realty Co.

MACKAY WRITES PLAYLET

"The Market Price" is the name of a playlet written by Robert Mears Mackay, which will be used as a vaudeville vehicle for Charles A. Stevenson.

NEW OPERA FOR HARROLD

Orville Harrold contemplates returning to Broadway late this Winter in a new opera which is being written for him.

SHUBERTS GET HELEN DAWSON

Helen Dawson has been engaged by the Messrs. Shubert for a part in "Girls Will Be Girls."

PRODUCING FIRM OPENS OFFICE

Hassack & Roberts have opened an office as representatives and producers of vaudeville attractions.

STAR BILL TO OPEN THE RIVERSIDE

REMODEL THEATRE COMPLETELY

B. F. Keith will add one more theatre to his chain of vaudeville houses with the opening of B. F. Keith's Riverside Theatre at Broadway and 96th street on Christmas day.

The Riverside, formerly a Fox house, has been entirely rebuilt and redecorated under the personal direction of E. F. Albee, half owner and general manager of the Keith circuit. A pioneer in the building of magnificent theatres, Albee declares that the new Riverside marks another step forward in theatre technique and that it is a distinct advance in comfort, richness and efficiency.

More than $100,000 has been expended in new furniture, new decorations, new carpets, new smoking and dressing rooms and a greatly enlarged stage.

The seating capacity will be 2,000.

Edward V. Darling, the U. B. O. booking expert, is booking the Riverside. A. Paul Keith and E. F. Albee have given orders that the Riverside be booked with acts direct from the Palace Theatre.

When the theatre opens Christmas day, it will have for its program for the initial week a bill composed entirely of Keith headliners. This is the line-up for the inaugural Keith bill of Xmas day: William Rock and Frances White; Melville Ellis and Irene Bordoni; Cecil Cunningham; Harry Green and Company in Aaron Hoffman's "The Cherry Tree;" Aveling and Lloyd; "Rubeville," featuring Felix Rush and Jere Delaney; Phina and her Picaninnies; Meehan's Dogs; "Five of Clubs."

The Riverside will be strictly two a day, the shows starting at 2:15 and 8:15.

"THE BRAT" OPENS

WASHINGTON, Dec. 16.—At the Belasco Theatre this week, Oliver Morosco is giving the first Eastern presentation of "The Brat," a comedy by Maude Fulton, with Miss Fulton in the leading role. The play was seen last season on the Pacific Coast but a new company made the production here.

BLUMENTHAL TO SYRACUSE

George Blumenthal, for many years associated with Arthur and Oscar Hammerstein, has taken charge of the Bastable Theatre, Syracuse, and is operating a vaudeville policy of three days a week, the other half of the week being devoted to burlesque.

HEATH TO DO GROVE PUBLICITY

Percy Heath has been appointed by Messrs. Dillingham & Ziegfeld to direct the publicity department for the Cocoanut Grove, atop of the Century Theatre. The Grove will open with a big review, staged by Ned Wayburn on Christmas night.

LEUSCHER MAY JOIN ORPHEUM

It is reported that Mark A. Leuscher will be the next publicity manager of the Orpheum Circuit, succeeding Nellie Revell, who resigned a short time ago. For the past two years Leuscher has been publicity manager for the Hippodrome.

OFFER NEW BLACKMAIL PLAY

Lottie Meany and Oliver Bailey have written a new four-act play based on the recent Federal investigation of blackmail operations which is to be first offered in Chicago.

DILLINGHAM STARS RE-ENGAGED

Montgomery and Stone last week renewed their contract with Charles Dillingham for a term of years. They will be seen next season in a new musical play.

LOANE WITH "PETTICOATS"

Kenneth Loane, formerly with Jean Adair in "Maggie Taylor—Waitress," is now playing the male lead in "Petticoats" on Proctor time.

"SEREMONDA" OPENS JAN. 1

Julia Arthur, in her new play "Seremonda," will open at the Criterion Theatre Monday, January 1.

KALEM HEAD IN WEST

William Wright, head of the Kalem Film Co., has left New York for a trip to the Coast, where he will remain several weeks.

JOHN GARRITY RETIRES

CHICAGO, Dec. 14.—John J. Garrity, general Western representative for the Shuberts, has retired on account of ill health.

SAIDIE WESTON

Who has left motion pictures to return to the legitimate field.

"TEMPTATION" CO. NOT TO CLOSE

Phil P. Benedict has not closed "The Hour of Temptation" company in Omaha as intended, but has put in some new scenery, furnishings, etc., and continues the route over the International.

NAT GOODWIN WINS APPEAL

Nat. C. Goodwin will be able to proceed with his suit against the Mirror Films, Inc., for $10,000 damages and unpaid salary, according to a decision of the Appellate Division of the Supreme Court, which permits the examination of the president of the Mirror Films before trial, in order that the comedian may have an opportunity to prove his charges against the company.

GUESTS OF GRIDIRON CLUB

Maclyn Arbuckle, Wm. H. Thompson and Joseph L. Rhinock were among the guests at the Gridiron Club dinner in Washington last Saturday.

BRAY TO GIVE 2 HOLIDAY SHOWS

NEW ORLEANS, Dec. 18.—Col. Chas. E. Bray, southern representative as well as manager of the local Orpheum, announces that two night shows will be given New Year's eve, Dec. 31, one at 7:30 and one at 10.

JERSEY'S 400 GET THEATRE

WEST ORANGE, N. J., Dec. 16.—Charles C. Goodrich, a multi-millionaire, is building a theatre on his estate at Llewellyn Park, costing $30,000, it is estimated. The theatre, with a seating capacity of only 200, will draw its patrons from the elite of Llewellyn Park and New York. It will probably open on New Year's Eve.

NEW KANSAS CITY HOUSE OPENS

KANSAS CITY, MO., Dec. 18.— The New Centre Theatre, with a seating capacity of sixteen hundred, opened last week with motion pictures.

COBB DESIGNS BAYES' SCENERY

The scenery to be used by Nora Bayes in her two hours of song at the Eltinge Theatre on Christmas Eve has been designed by Henry Ives Cobb, Jr.

MIRROR FILMS TO APPEAL CASE

The Mirror Films, Inc., was granted permission to appeal to the Appellate Division of the Supreme Court yesterday from a judgment granted in the Supreme Court to Dorothy Dale, the actress, of $1,000 against the picture company.

HOLD-UP NEAR THEATRE

WILLIAMSPORT, Pa., Dec. 17.—Fred Fenton of Astoria and Harry Green of Elmhurst were held up by a couple of footpads after leaving a theatre here a few days ago.

Mr. Fenton struck one of the men on the jaw knocking him senseless. The other fellow took to his heels and escaped.

CRIME BARRED FROM FILMS

PITTSBURGH, Pa., Dec. 19.—Films showing safe crackers at work, tramps stealing watches and people taking drugs are among the list of subjects to be eliminated from moving picture exhibitions in Pennsylvania, according to a bulletin issued today by the State Board of Censors.

SCENE SHIFTER DIES

ALBANY, N. Y., Dec. 17.—John J. Hargrave, forty-eight years old, a scene shifter in Harmanns Bleecher Hall, became suddenly ill when on the stage Tuesday morning and walked to the Homeopathic Hospital, where he died several hours later of lobar pneumonia.

FLORRIE MILLERSHIP

Of the Millership Sisters—Now Appearing in an attractive single specialty on the United Time.

STATUETTE FOR BERNHARDT

A bronze statuette representing her in the role of the Queen in "Ruy Blas" was presented to Sarah Bernhardt on the stage of the Empire Theatre recently. The cast was from the original of Henry H. Kitson, made in 1879, when she created the role. The bronze gift was from the artist's window.

SHEEHAN SUIT DROPPED

The $75,000 breach of promise suit against Winfield R. Sheehan, general manager of the Fox Film Corporation, instituted three days after his marriage in London to Kay Laurell, ended when the Supreme Court last week approved an agreement made between principals and counsel.

TO ERECT COLORED THEATRE

PHILADELPHIA, Dec. 16.—Isaac Levi, acting for the Quality Amusement Co., of New York, took title last week to the church property at the southwest corner of Broad and Lombard, where a playhouse to cost $100,000 will be erected exclusively for colored patronage.

CINCINNATI MAY HAVE OPERA

CINCINNATI, O., Dec. 17.—A performance of "Tristan and Isolde," which will be given an elaborate presentation here next April by Dr. Ernest Kunwald and the Cincinnati Symphony Orchestra, may be a step forward toward establishing a permanent season of opera in Cincinnati. The leading roles in the performance will be taken by Melaine Kurt, Jacques Urlus and Margaret Matzennauer or Margaret Ober.

MONTGOMERY IS LEFT FORTUNE

James Montgomery, playwright, accompanied by his attorney, Denis F. O'Brien, is speeding to Los Angeles, to claim the bulk of an estate amounting to approximately $100,000, which one of Montgomery's relatives, recently deceased, bequeathed to him.

HASSELL TRIES TO ENLIST

TORONTO, Ont., Dec. 17.—George Hassell, comedy lead of "The Girl from Brazil" Company, tried to enlist with the Canadian army while here, but was rejected, being medically unfit because of varicose veins. He is an Englishman who fought with the imperial forces in the South African war, in which he was severely wounded.

TORONTO WELCOMES ACTOR

TORONTO, Ont., Dec. 18.—Considerable interest was taken by Toronto people in Stuart Jackson, a former resident of this city, who has a principal role in "The Girl from Brazil." Jackson was born at Clinton, Ont., where relatives still reside.

EARL FULLER

Earl Fuller's Novelty Orchestra, at Rector's restaurant, really is a novelty orchestra. According to the New York American it is largely responsible for Rector's being crowded to the doors nightly.

Apparently Mr. Fuller has left nothing undone to surround himself with the best men available, and one has only to listen to their rendition of the big vocal and instrumental successes to concede that the organization is most unusual for a restaurant.

GLASGOW THEATRE TO OPEN

ST. JOHN, Can., Dec. 19.—N. W. Mason, manager of the Academy of Music, New Glasgow, N. S., announced that his new theatre will be opened on New Year's day. Both the new house and the Academy of Music will be under Mr. Mason's management, the former playing feature pictures, while the latter will play vaudeville and pictures.

NEED PERMIT TO GET FUNDS

TORONTO, Ont., Dec. 18.—Toronto Police Commissioners have decided that official permits are necessary for the collection of funds in any Toronto theatre. Before an appeal can be made from the stage, an application must be made to the mayor for a permit. Neglect to secure permission will result in a summons to Police Court.

GIRL CAST IN SHAW PLAY

Owing to the fact that there are no male members in the dramatic society at Barnard, G. B. Shaw's "The Devil's Discipline" was produced with an all-girl cast. Even such characters as General Burgoyne, Uncle William and Uncle Titus had to be interpreted by the fairer sex.

ACTRESS WITHDRAWS SUIT

DETROIT, Mich., Dec. 18.—Helene Wohlford, cabaret singer of Chicago, and more recently in vaudeville, who on Oct. 19 last entered suit against Arthur W. Zumstein, familiarly known as "Zummie," for $25,000, charging breach of promise to marry, has withdrawn her suit.

VON SEYFFERTITZ WELCOMED

Gustav von Seyffertitz, after an absence of ten years, returned to the stage of the Irving Place last week. "Die Goldne Eva," ("The Golden Eva") a comedy by Franz von Schoenthan and Franz Koppel-Ellfeld, was chosen for his return.

THREE ARTS CLUB ENTERTAINS

A dramatic entertainment wis given by the young members of the Three Arts Club, many of whom are professionals, at their clubhouse, 340 West Eighty-fifth street, last week. Two one-act plays were presented.

NORWORTH SUED FOR DIVORCE

Divorce proceedings have been instituted against Jack Norworth by his third wife. She is the daughter of the late Davy Johnson, who was a prominent figure in turf circles.

SPITZ TO BUILD IN FALL RIVER

FALL RIVER, Mass., Dec. 18.—A. A. Spitz, a theatrical promotor of Providence, R. I., was in town last week looking over several sites for a new theatre here.

REVUE TO RETURN TO ST. JOHN

ST. JOHN, Can., Dec. 11.—Homan's Musical Revue closed their engagement at the Opera House here Saturday,

NOVELTY TO BE RAZED

The Novelty Theatre, Brooklyn, is to be torn down. It was once under the control of P. G. Williams.

SHOCKLEY MANAGING LINCOLN

DECATUR, Ill., Dec. 19.—Harry K. Shockley is managing the New Lincoln Square Theatre here.

"UNCLE SAM'S BOY" PROSPERS

THREE FORKS, Mont., Dec. 15.—The "Uncle Sam's Boy" company jumped from Harlowton to Three Forks on Thanksgiving and the members enjoyed their Thanksgiving dinner on the train. The show reports good business, playing to $426 at Harlowton and $284 at Big Sandy.

GRAND, MACON, SUB-LEASED

MACON, Ga., Dec. 15.—The Grand has been sub-leased by the Shuberts to the "Lucas Theatre Supply Co.," of Atlanta, Ga., for a term of four years. D. G. Phillips has been installed as manager. The policy of the house has not been announced.

FLORENCE WEBBER BACK

After seven weeks of stock work in Minneapolis, Florence Webber has returned to Broadway and is rehearsing in a forthcoming musical production. She completed her engagement in the Middle West in "The Firefly," having also presented "The Chocolate Soldier" and "Mlle. Modiste."

WELLS CONTROLS PIEDMONT

ATLANTA, Ga., Dec. 19.—Jake Wells assumed control Monday of the Piedmont Theatre, which has for sometime been operated as a vaudeville house, on the S & C. circuit. Richard Tant, formerly of Augusta, will be the new manager.

BLOSSOM SEELEY

Now Appearing in Vaudeville in "Seeley's Syncopated Studio," a whole show in itself. Keith's Colonial Theatre this week.

BERNHARDT'S TOUR LENGTHENED

William F. Connor has made extensive changes in the tour mapped out for Sarah Bernhardt. The original tour chiefly embraced week engagements in some of the larger Eastern cities, while the new itinerary will take the actress as far West as the Pacific Coast and as far South as New Orleans.

BURTON AND GUY OPEN OFFICE

INDIANAPOLIS, Ind., Dec. 18.—Courtney Burton and G. C. Guy have opened up a licensed theatrical agency under the name of the Courtney Amusement Exchange. They will conduct a general theatrical business in affiliation with Chicago and Cincinnati agencies of the same character.

STAGE MANAGER IN TROUBLE

Unless he pays the $1,300 he is said to owe his wife, Margaret Lehmann, in back alimony, Henry W. F. Lehmann, the stage manager, must serve a six months sentence in Ludlow St. Jail. Mrs. Lehmann was formerly Aggie Keating, a vaudeville actress. Lehmann is widely known in theatrical circles, having served as stage manager of several New York theatres.

AUTHORS AID ALLIES' FUND

More than $4,500 has been received to date for the American Authors' Fund for the Relief of the Wounded Soldiers of the Allied Nations, of which Margaret Deland, author of "The Rising Tide," is treasurer.

ACTRESSES HELP RED CROSS

TORONTO, Ont., Dec. 16.—Sylvia Seville, an English member of The Liberty Girls Company, which played at the Gayety Theatre, Toronto, last week, raised more than $500 for the Toronto Red Cross Society by reciting some of her original poems at each performance. Two other members of the company, Miss Manning and Miss DeVoy, assisted Miss Seville in collecting the money from the audiences.

ACTORS SEE FAIRBANKS' FILM

DETROIT, Mich., Dec. 8.—Members of the "Blue Paradise" company, playing at the Garrick this week, today attended the Majestic Theatre, where Douglas Fairbanks was seen in "American Aristocracy." The party was composed of Sam Hearn, John Young and Helen Ely, three of the principals in the cast, who were all with Fairbanks in "He Comes Up Smiling."

WILLIAMSON GETS RIGHTS

J. C. Williamson, Ltd., has acquired all dramatic and performing rights to "the 13th Chair," "Capt. Kidd, Jr.," "The Silent Witness," "The Misleading Lady," "Daddy Longlegs," and "The Pink Lady," for Australasia and South Africa.

POSTPONE XMAS MATINEE

William Faversham has decided to allow the members of the company giving "Getting Married" to have Christmas dinner at home and there will be no matinee Christmas Day. There will be a special matinee on Friday following.

BERGAMO TO GIVE BALL

NEWARK, N. J., Dec. 19.—The employees of Bergamo, the theatrical tailor, will be given their annual reception and ball Jan. 8. Leon Evans, manager of Miner's Empire Theatre, Newark, will be the floor manager.

WALTER STONE IN VAUDE. ACT

BURLINGTON, Ia., Dec. 17.—Ebis Fraternity Annual Frolic occurred Wednesday at the Grand in which Walter Stone, Burlington's playwright, made his debut, assisted by Melbourne Boesch, as vaudevillians.

MICHIO ITOW DANCES

Michio Itow, Japanese actor and stage director, who is directing "Bushido" by the Washington Square Players at the Comedy, gave a novel exhibition of Japanese dancing at that theatre recently.

SAVOY, SAN FRANCISCO, LEASED

SAN FRANCISCO, Dec. 18.—Louis R. Lurie and Howard J. Sheehan last week took over the Savoy Theatre on a ten-year lease and will present in it the highest type of photo-plays.

ERROL BACK AT CENTURY

Leon Errol who, as a result of his wild man leap in the "Ballet Loose," was out of the cast of "The Century Girl," has returned to his part again.

DUNSANY PLAY PLEASES

Lord Dunsany's play, "The Golden Doom," is proving a drawing card at the Portmanteau Theatre with its fanciful plot and artistic production.

COMINGS AND GOINGS OF ENGLISH PLAYER FOLK

D. N. Terry Engaged for "The Aristocrat"—Gilbert & Sullivan's Season Popular—Drury Lane Pantomime Rehearsals Begin—Tom Craven Can Never Act Again—Decision of Ramsgate Authorities Favors Tommy Atkins

LONDON, Eng., Dec. 5.

DENNIS NEILSON TERRY has been invalided out of the army and has been engaged by Sir George Alexander for a role in "The Aristocrat."

The three weeks' season of Gilbert & Sullivan Opera at the Kennington Theatre opened auspiciously last week and business has kept up to a good mark. In fact, there is a possibility of the engagement being extended.

Owing to the success of "Lucky Jim," at the St. James, Sir George Alexander has agreed to extend Edwin T. Heys' tenancy of the house until Jan. 20. On Jan. 23 Sir George will present "The Aristocrat" there.

Alan Borthwick and Lock Henley have secured all the provincial rights to "Lucky Jim," except such towns and cities which Mr. Heys has reserved. The Borthwick-Henley company will go out early in the New Year.

"The Maid of the Mountains" is the new title of the musical play by Frederick Lonsdale, with music by Frazer Simson. It will be produced by Robert Evett at Daly's, following "Young England."

"Hobson's Choice" is now at the Prince of Wales' Theatre, having been transferred from the Apollo. C. V. France is playing the role in which Norman McKinnel formerly appeared.

C. Aubrey Smith, who recently returned to England after a long stay in America, is making his London reappearance in "Daddy Long Legs" at the Duke of York's.

Rehearsals of the forthcoming Drury Lane pantomime, "Puss in Boots," are well under way. It will be a big production and will employ 500 chorus girls and a long list of principals.

When the Bing Girls, freak cyclists, make their appearance here next week they will present what they call an "aerial trick" for the first time in this country.

Olga Torby, the well known Russian prima donna, opens Dec. 18 at the Coliseum, Glasgow, for two weeks.

"The Girl from Ciro's," at the Garrick, is proving one of the big successes of the year.

"Chu Chin Chow" has passed the century mark at His Majesty's.

"Romance" plays Swansea Christmas week.

"Young England" comes to Daly's Dec. 23.

The police court magistrates of Ramsgate have decided, after some consideration, to allow the King's Theatre, that borough, to open on Christmas for a pictorial exhibition. In previous years permission has only been allowed subject to the hall opening at 8.15, so as not to clash with church services. Manager Reginald V. Crow this year pleaded for an earlier opening on account of the troops in town. This argument induced the bench to permit the hall to open at 7:00 P. M. on condition that it closed at 9.30.

Tom Craven, it is now announced, will never be able to play again because of the injuries received more than a year ago when he was run over by a motor. Mr. Craven, will, however, continue to write plays and sketches.

Frances White has been re-engaged by Charles Windermere and is playing Mrs. Potash in "Potash & Perlmutter" on its suburban tour.

Margaret Morris, recovered from her long illness, opened a short season at the Margaret Morris Theatre last week. The program includes a new ballet by Miss Morris.

Managers of the revues are beginning to worry as the time approaches for artistes to begin rehearsals for pantomines. The managers fear a depletion of the revue casts.

The O. P. Club will give a "Chu Chin Chow" dinner to Oscar Asche and Lily Brayton next Tuesday. The affair will be held at the Hotel Cecil.

T. C. Dagnall will put out "The Little Minister" the latter part of this month. Evelyn Ormonde will play the role of Babbie.

Wee Georgie Wood has been engaged by the Moss Empires for the title role in the American "crook" drama, "The Dummy," which is soon to go on tour.

Marie Dean, of the great Raymond company, is home for the first time in six years. She has been re-engaged by Mr. Raymond for two years.

"One of the Family," which was produced last week at the Metropolitan, is the work of Louis Cowen, the well known London critic.

The London Opera House Christmas pudding matinee realized £1,600. That's about 16,000 Christmas puddings. Not bad for one matinee.

Alfred Brookes is playing the principal comedy role with George Dance's "Tina" company.

The Palace Theatre, Doncaster, Ltd., has declared a dividend of 10 per cent.

Arthur Watson, all reports to the contrary, has not joined the army, as he is exempt from military duty. Last Monday he opened a twenty weeks' provincial tour at Felix-Stowe with Flo Stanley and company.

Friend and Downing send word that they will not return from America in January, as they intended, as they will again play the Pantages tour.

The Wakefield Hippodrome was recently sold at auction.

That new musical act, the Exposition Three, are well booked up into 1917.

Fred Land has signed with Milton Bode for the pantomime at the Kennington Theatre.

Sam Hilton has been re-engaged by Fred Fredericks for this season's pantomime at the Borough Theatre, Stratford.

Bert Errol has signed to play a special role in the "Cinderella" pantomime at the Palace, Manchester, opening Dec. 18.

J. B. Strain is booked well into 1920.

Ray Collis plays the Canterbury next week.

Minnie Muir has signed as principal girl in Jazon & Montgomery's pantomime "Dick Whittington," opening Dec. 18 at the Pavilion, Liverpool.

The Brothers Horn have a new sketch entitled "Bill's Luck."

Walter Bentley has moved his agency to 122 Shaftsbury avenue.

The Four Clovelly Girls are closing tonight a week at the Empire, Swansea.

The Daunton-Shaw Troupe is at the Olympia, Paris, France.

Harland and Rollison were at Penrith during the past week.

Willats and Poole send word from the Far East that they will be home for Christmas pudding.

Winnie Seaman is closing a successful week at the Hippodrome, Exeter.

May Dawn and Frank Hazel are at the Theatre Royal, Whitehaven, next week.

Jennie Hylton has signed as principal girl for "Dick Whittington" pantomine.

Charlie Payne is at the Hippodrome, Gateshead, next week.

Edith Cairns' Five Goldflakes are just closing a week's stay at the Palace, Wheatley Hill.

The National Council of Public Morals has established a commission of inquiry into the moral, social and educational influence and value of the motion picture, especially in regard to its effect upon the youthful mind. Dr. Kimmins, chief inspector of schools for the London County Council, heads the commission.

Bob Anderson and his polo pony, who are at the Palace, Grimsby, next week, open at the Moss Circus, Olympia, Liverpool, on Christmas Day, for a four weeks' engagement.

The Red, White and Blue Trio of lady cyclists play the Empire, Maryport, next week, and are at the Empire, Ushaw Moor, week of Dec. 18.

Supporting Harry Lauder in the forthcoming Shaftsbury revue are Ethel Levey, Madge Temple and MacKenzie Murdock, all stars of the brightest hue.

The Leo-Pol's Trio of one-legged acrobats, three Frenchmen, each of whom lost a leg in the present war, are meeting with success in the provinces.

"Truth and Justice" is at the Hippodrome, Portsmouth, next week, and the Hippodrome, Sheffield, week of Dec. 18.

Kitchen and Roy close at the Alhambra, Paris, France, next Thursday, and open in Marseilles Dec. 19 for ten days.

Bruce Green has been elected chairman of the Committee of the Music Hall Artists' Railway Association.

Florence Fulcher plays the Palace, Harwick, next week.

Arthur Haynes opens on the Moss tour on Christmas Day.

Little Caprice plays the City Varieties, Leeds, next week.

The Wedburns are next week at the Palace, Reading.

The Sisters Urma close their stay at the Cirque Medrano, Paris, on Dec. 17.

The Clef Quartette are at the Theatre Royal, Bury, next week.

The Four Renees play the Hippodrome, Hamilton, next week.

The Dumars close tonight a week at the Palace, Blackpool.

The Kavanaghs play Edinburgh week of Dec. 18.

Arthur Haynes begins his engagement on the Moss tour on Christmas Day.

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It's Up to the People

The motion picture exhibitors and makers have made a wise move in putting it up to the people as to whether or not the motion picture theatre shall remain open open or be closed on Sundays.

It is the public who should decide in all matters of this kind and not a handful of legislators who are elected to carry out the will of the people, but who sometimes are inclined to do the very reverse.

That the great mass of people want the motion picture theatre open on Sunday is beyond question. A visit to any one or all of them would convince the most doubting. Sunday in probably 70 per cent. of the houses is the biggest day of the week. This is easily accounted for by the fact that Sunday is the only day upon which many persons can indulge themselves in theatre-going. And to such persons the motion picture theatre is a blessing.

The ultra-religious may say that the motion picture theatre helps to keep many away from church. To disprove this there are many, many persons who go to church on Sunday morning and to the motion pictures in the afternoon or evening. In doing this they break no more laws, social or religious, than does the Sunday automobilist. And does any one attempt to deprive a man the right to a Sunday automobile ride?

Does anyone attempt to deny a man the right to take his family to Coney Island for a Sunday outing? He takes them there with the same end in view as the man who goes to the motion picture theatre on Sunday—recreation.

The sooner the lawmakers learn that a very large majority of our public wants Sunday motion pictures the better it will be for every one.

ANSWERS TO QUERIES

R. P. W., New York.—Couldn't tell you just when the show bill was first used. The following extract from a bill of a show to be seen at the Bartholomew Fair, London, in 1700, may help answer your question: "You will see a wonderful girl of ten years of age, who walks backwards up the sloping rope, driving a wheelbarrow behind her; also, you will see the Great Italian Master, who not only passes all that has yet been seen upon the cow rope, but he dances without a pole upon the head of a mast as high as the booth will permit and afterwards stands upon his head upon the same. You will also be amused with the merry conceits of an Italian Scaramouch, who dances on the rope with two children and a dog in a wheelbarrow, and a duck on his head."

* * *

F. R., Syracuse.—The war scenes in the photoplays are given reality by the use of smoke bombs, dynamite planted around the field and exploded by electricity, rockets that burst in the air, and through the use of blank shells. Many of the cannon used are wooden, the recoil being obtained through the use of a little powder. Each scene is taken with a number of cameras and from different angles.

* * *

T. B., Lansing, Mich.—The old records of THE CLIPPER show that the fastest passage of the Pacific up to 1859 was made by the Persia, from New York to the bar off Liverpool, nine days, one hour and thirty minutes, the distance sailed in that time being 3,065 miles, according to the steamer's log.

* * *

F. J., Saskatoon, Sask.—David Warfield is considered by many to be the greatest living actor on the American stage. He is now appearing in the "Music Master." Since being revived it has had an eighty performance run, and may continue here the rest of the season.

* * *

K. R., Toronto.—Nine plays by American authors are now running in London. There is no way of telling how many American actors are fighting for the Allies. The names of several have appeared in the casualty lists.

* * *

J. P., Mission, Texas.—Motography is motion photography. The greatest moving picture ever produced is said by some persons to be "Intolerance." Yes, Griffith was the producer. He also produced "The Birth of a Nation."

* * *

W. S. P., Albany.—There is a contradiction of opinion regarding the last circus season in point of receipts. Some say it was a good season, others that it was a poor one.

* * *

S. T. C., Humboldt, Iowa.—Most of the New York successes this season have been of a comedy classification.

* * *

F. W., Springfield, Mo.—Lew Wallace wrote the original book of "Ben Hur." He died a few years ago.

* * *

W. S., New York.—Yes, there was a Joseph Jefferson Dramatic Association fifty years ago.

* * *

F. R., Paterson.—Lola Fisher is now regarded as a star, but only since her appearance in "Good Gracious, Annabelle."

SAYS CANADA'S SHOWS PROSPER

Editor, THE NEW YORK CLIPPER:

Dear Sir.—Why is it that so many persons have registered "kicks" against the support their shows receive from the Canadian public. Statements in your paper last week regarding the theatre tax showed that the theatres here are prosperous. Isn't this trouble being stirred up by a few whose shows have not been worthy of patronage?

Outdoor sports in Canada practically come to a standstill during the winter and people naturally turn to the theatre. Then, too, with the European war on, and Canada playing its part, residents of the country seek amusement to take their thoughts away from the battlefields.

I believe worthy plays will make good this winter in Canada as they have in other years.

Sincerely yours,
HENRY JOHNS,
Moose Jaw, Sask.

WANT SUNDAY MOVIES

Editor, THE NEW YORK CLIPPER:

Dear Sir.—I would like to see the newspapers and trade papers take a firm stand against recent legislation against the moving picture industry.

It is often the case that such movements, started by a few partisans, assume gigantic proportions before the public is awake to what is being done. Then it is usually too late, or means a big fight to tear down the legislation that has been "put over" in a quiet way. The time to act on such things is at the very start. If the fight against the Sunday movie closing law is waged now, it will be won much easier than later, when the closing law is being forced in many towns. If nothing is done now, the movement may spread. To stop it a few years hence may be almost an impossibility.

Persons and organizations interested should protest. If necessary a general petition should be circulated so that the people may voice their opinion.

Let the fight be waged now.

Very truly yours,
EUGENE PHILLIPS,
67 W. 44th street,
New York City.

PROTESTS ADMISSION PRICE

Editor, THE NEW YORK CLIPPER:

Dear Editor.—Would you give me enough space in your valuable paper to ask why it is that the managers of theatres producing musical comedies are to raise their prices, now that the Yuletide season is here. To let these prices remain as they have been for a long period and then to suddenly raise them near the holiday season is not giving the public a square deal, if I am any judge. It seems to be purely a matter of greed on the part of the managers, knowing, as they do, that the people will attend their shows at this particular season, irrespective of prices.

In the long run who will pay? I say the manager will.

For the time being, however, the public must "take its medicine."

Wishing your paper and its readers the compliments of the season, I am

Yours very truly,
J. L. WINSLOW,
New York City.

RIALTO RATTLES

THANKS.

Same to you.

MOVIEISMS.

Why, upon entering a dive or dance-hall, does the movie character turn up his coat collar tight around his neck?

How is it a taxi is always within hailing distance on the screen?

Why does the vampire always place her arms akimbo?

Why does the villain always pump his chest up and down like a pair of bellows?

INTERESTING NEWS.

A CLIPPER reporter, doing the rounds of the vaudeville houses, asked each manager in turn if he knew any news of interest. Whereupon each manager promptly responded, "Sure! Tell your readers that my house is doing a wonderful business."

COULD LEAVE ADDRESS.

Young Mansfield's running away from school seems to be a regular habit. Perhaps it would be best to enroll him in a correspondence school where, if he didn't pursue his studies, his studies could pursue him.

"SOUSED" IN VIRGINIA.

With the bar room scene in "Mr. Antonio" barred while the show is in Virginia, it is now rumored that the mayor in the drama who puts on a "drunk" is going to be arrested and made to explain where he got the stuff.

MUSICAL COMEDY LITANY.

From the opening chorus girls who tell us the King is coming; from songs about "sparkling wine"; from the Prince who falls in love with a poor peasant girl; from "the biggest Broadway musical success in years";—Good Lord deliver us!

WITH LONGFELLOW'S PERMISSION.

Tell me not in mournful numbers,
Life is but an empty dream,
For the soul is dead that slumbers
While a movie's on the screen.

HOT STOVE LEAGUE.

With Mountford as "ump" it looks as though the first ball hurled toward the managers' plate is going to be called a "strike."

LOAFING ON THE JOB.

Not an actress has had her $5,000 diamond tiara stolen lately. Oh, where are the press agents of the good old days?

LIFE'S LITTLE UNCERTAINTIES.

It is one thing to strike, and still another thing to gather round the festive board thrice daily.

THAT IS THE QUESTION.

Are the White Rats to walk out in Chicago or walk out of Chicago?

THE MANAGER'S SONG.

Of all the letters that I know,
The sweetest ones are S. R. O.

THE LITTLE THEATRES.

Every little highbrow movement has a playhouse all its own.

SEASON'S GREETINGS

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VAUDEVILLE STAGE IS BECOMING MORE EXACTING

Acts of the Future Must Possess Greater Novelty and Less Crudeness; Good Comedy Act Will Always Be in Demand, But Death Knell of Playlets is Sounding

THAT the variety stage is steadily undergoing a change is indisputable. That vaudeville is still in a state of metamorphosis will be admitted by even the most casual of its followers.

The vaudeville stage of today is but a stepping stone to the vaudeville stage of the future, just as the variety show of former years paved the way for the present day bill. Already the trapeze performer is an obsolete vaudevillian, while the man with the broad song parodies now looks in vain for bookings. Brains are becoming more and more of an essential to vaudeville success, and the wise performer has his ear to the ground to catch even the slightest rumble of progressivism, so that he will be sure to advance with his art.

What will be the vaudeville of the future? To where will the present day trend lead?

These questions have brought forth many different answers from many different persons—all in a position to know whereof they speak. All, however, are unanimous in the opinion that the variety form of entertainment is steadily ascending to a higher moral plane and that vaudeville—once the lowest kind of theatrical art—now demands acts of a high class order, and will be even more exacting in its requirements as the years go on.

As to the style of act which will be most popular in years to come there is a considerable conflict of authoritative opinion, although the majority seem to be of the opinion that the high class comedy act will have the biggest demand.

"What vaudeville wants is laughter," observed George M. King, of the Frank Bohm office. "An act that makes the audience laugh will always get over big. People do not go to vaudeville to be lectured to or to be made to think. They go there to laugh, and the act that makes them laugh will make the money."

Speaking in the same vein, Joe Michaels says: "The vaudeville audiences are crying for comedy; they can't get enough of it. There is no doubt but that the vaudeville world is changing. An act must get laughter to get over.

"I find that an acrobatic act, for instance, can receive bookings twice as fast if it has a clever Patsy Boliver. A laugh in an acrobatic act counts much more with a manager than the most hazardous kind of a stunt.

"The dramatic playlet has little or no place on the vaudeville stage," Michaels continued. "When people want those they go to a three act legitimate show. Playlets do not draw crowds to the box office.

"What the vaudeville houses are seeking are comedy acts in one. Such acts will be in even greater demand with the advancing years. But they must be clean and wholesome. The day of smut and suggestiveness on the vaudeville stage is no more."

That the comedy act will always find it an easy matter to secure bookings is also the opinion of Joe Levitt. He adds:

"Anything that is funny or novel will always be welcomed by the followers of vaudeville. Good novelty acts will always get by."

"For a serious play to get over, it must be exceptionally fine," remarked Harry J. Fitzgerald. "People do not want heavy stuff when they go to a vaudeville show. They are waiting to laugh. Vaudeville is the frosting on the theatrical cake; it must be light and pleasing. Whenever I speak of vaudeville I think of fun and laughter.

"However, there are certain kinds of comedy which have no place on the vaudeville stage. Slapstick is quickly becoming a thing of the past, while broad comedy is less and less tolerated. A vaudeville show caters to every member of the family and therefore any comedy that makes the audience blush is certainly out of place.

"In short," Fitzgerald concluded, "I think the vaudeville of the future will stand for the highest kind of refined comedy."

This opinion is shared by Charles J. Fitzpatrick, who believes the vaudeville of the future will welcome "anything to make them laugh."

Others in authority seem to be more liberal in their views as to what style of act future vaudeville managers will book.

"It won't be many years," says Louis Wesley, "before a vaudeville bill will resemble a Hippodrome show—music, dancing, dashing costumes, wonderful effects.

"There is no place any more for the playlet. The playlet is demanding a theatre of its own. When people want to see short plays, the Washington Square Players, the Portmanteau and kindred organizations will attract them. The vaudeville stage is steadily developing and when it reaches a completed form it will stand for the highest in music, dancing and effective displays."

"Vaudeville demands higher class acts every day," contributed Charles F. Bornhaupt. "So-called 'blue' business has been banned and the future vaudeville stage will offer a classy, refined entertainment.

"What will be demanded is comedy free from vulgarity. Novelties will always be popular. Dancing will come more and more into its own—particularly pantomime dancing. The time will come when the dancing act will almost entirely supplant the acrobat as an opener and closer. Refinement and clean-cut comedy will reign."

"The vaudeville stage is seeing better things every day," says Alf Wilton. "It has got to the point where an audience can discriminate between low and wholesome comedy. They will not stand for the former. They ask for novelties and startling ideas in playlets. No matter what kind of an act one presents, it must have a novel idea behind it. As a matter of fact, every form of act has been performed upon the vaudeville stage, so consequently the only way to make one act different from others of its kind is to surround it with novelty.

"While the vaudeville of the future will demand high class entertainment, yet we must remember that no audience will want to see a bill of Apollos and that a certain small amount of rough comedy will always be needed."

Louis Pincus believes that the vaudeville stage already offers the most refined of any entertainment. "The modern drama," he argues, "deals with all sorts of morbid and suggestive subjects. The modern farce is always founded on some questionable theme. The modern burlesque resorts to considerable vulgarity and blue business. The modern musical comedy appeals more or less to the sensuous sense. So I think I am safe in saying that any show on Broadway is more suggestive than the vaudeville entertainments.

"There is going to be a great demand for acts in one.

"It is a peculiar thing that more performers do not realize the advantages of acting in one. If you go down the list of vaudeville stars, you will be surprised to find what a big majority do their acts in one.

"So far as what the future vaudeville stage will demand," concludes Pincus, "any kind of act will succeed if the proper punch is there. Any performer that knows enough to keep up to the minute in his work will always go over. If the performer will only remember his three P's, he can always go over; this applies to the present and future. The three P's are Punch, Pep and Personality."

Still another group believe that the vaudeville uplift is going to result in the featuring of aesthetic and artistic acts.

On this point, Paul Durand observes: "The American vaudeville stage is going to become more like the European—more artistic, more uplifting. It is continually improving for the better.

"I contribute this largely to the phonograph. It has educated the people to better music and remoulded the public taste to a higher plane. The masses now appreciate good music and real art. Consequently, they are tired of nonsensical, rough and coarse comedy and are asking the vaudeville actor to give them something better. This demand is being met with the result that slapstick is dying hard.

"Vaudeville does not want the playlet or the musical comedietta. Their stories and plot must, of necessity, be too condensed to be satisfactory. In twenty or twenty-five minutes they cannot be expected to create the proper atmosphere that their themes usually demand. When people want musical comedy or drama, they go to the legitimate shows."

H. B. Marinelli believes that the vaudeville act of the future must surround itself with "artistic atmosphere." "Every act will have to make its appeal, more or less, to the aesthetic sense," he declares. "But what I mean by artistic atmosphere is this: When acts of such different varieties follow one upon another (as they do upon the vaudeville stage) each act must create its own atmosphere before it can hope to get over. Everything—the costumes, the scenery, the lines, the manner of speaking—must conform to the particular atmosphere of the act.

"The successful act of the future will be the act that follows the trend of the times. The vaudeville actor who plays for popularity must indeed be a live wire and must keep up with the times. Just as many times as habits change or new conditions are brought about, just that many times must he change his act to be successful.

"I don't care what kind of an act one has, for, as long as he surrounds his act with the proper sort of atmosphere and heeds the signs of the times, he will find his services in demand—now and always."

Vaudeville heads are unanimous in the opinion that the end of the war will bring an influx of European acrobatic and novelty acts to this country. These styles of acts are very scarce at the present writing, the reason being obvious. After their long absence from the variety boards, the audiences will accord them a hearty welcome on their return, it is believed.

"With the steady ascent of higher class vaudeville," says Paul Durand, "the European novelty acts are going to find a ready market here. For we are slowly but surely approaching the European standards of vaudeville, and, naturally, they are masters of their own game."

It is generally conceded, however, that the European acrobat will hold but a transient popularity on the American stage. After the war, he will be welcomed back for a while as a long absent friend, but when the novelty of his appearance wears off, his popularity will pass.

All seem to agree that present day vaudeville does not offer enough variety. Vaudeville bills present too much of sameness. Audiences are clamoring for something different. Whenever an act heeds this appeal, its success is instantaneous and long lasting. The future vaudeville will have little use for the man who contents himself with some other act's good gags and will have little room for the act that contents itself with being "just as good" as many others. With competition that is steadily becoming keener, a successful act must possess an individuality all its own.

A statement of Alf Wilton tends to bear this out. He says: "A new school of vaudeville writers is being recognized. I am, for instance, just putting on a playlet written by a popular magazine writer. A glance at the names of those who are furnishing vaudeville material will show that some of the biggest writers in the country are turning to this field of work. The variety stage demands as much art as any other form of theatrical entertainment.

"Big prices are being paid for good vaudeville material," he adds, "and why? Because the performer realizes that he cannot write his own stuff and know that the only way to secure the best is from the best. He is willing to pay any reasonable price for it if it is novel and different, realizing the necessity of original material in making a successful act."

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To our thousands of friends in the Profession! Here's hoping we will always be able to keep you supplied with Hits as Big as those we had the pleasure of giving you in 1916—such smashing successes, for example, as "A Little Bit of Heaven"—"Mother Machree"—"Sweet Kentucky Lady"—"The Little Grey Mother"—"Hello Frisco"—"She's the Daughter of Mother Machree"—"Are You From Dixie?"—"Good-bye, Good Luck, God Bless You"—"Turn Back the Universe"—a list to be proud of! Well, for 1917, you can't do better than

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O'Brien Is Tryin'
To Learn To Talk Hawaiian

By AL DUBIN and RENNIE CORMACK—a novelty Irish-Hawaiian comedy song—great melody—every verse a scream.

Take Me To My
A L A B A M

By HARRY TOBIAS and WILL DILLON—Another "Are You From Dixie?"—sure as you live.

WHEN I FOUND
The Way To Your Heart

By LOUIS WESLYN and FRED W. VANDERPOOL—destined to be as big a ballad hit as we've ever published—and that's saying something

SOMEBODY
Loves You, Dear

By ANNIE ANDROS HAWLEY—12/8 ballad with the "punch" climax, that all good singers are talking about

Kiss Me Again

By HENRY BLOSSOM and VICTOR HERBERT — the prima donna's song—Victor Herbert's sweetest waltz melody

'Twas Only **An Irishman's Dream**

By JOHN J. O'BRIEN, AL DUBIN and RENNIE CORMACK—Another "River Shannon"—that's all

Can't Yo' Heah Me Callin'
CAROLINE

By CARO ROMA and W. H. GARDNER—no sweeter southern dialect song ever written—"sure fire"

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Long Long Trail

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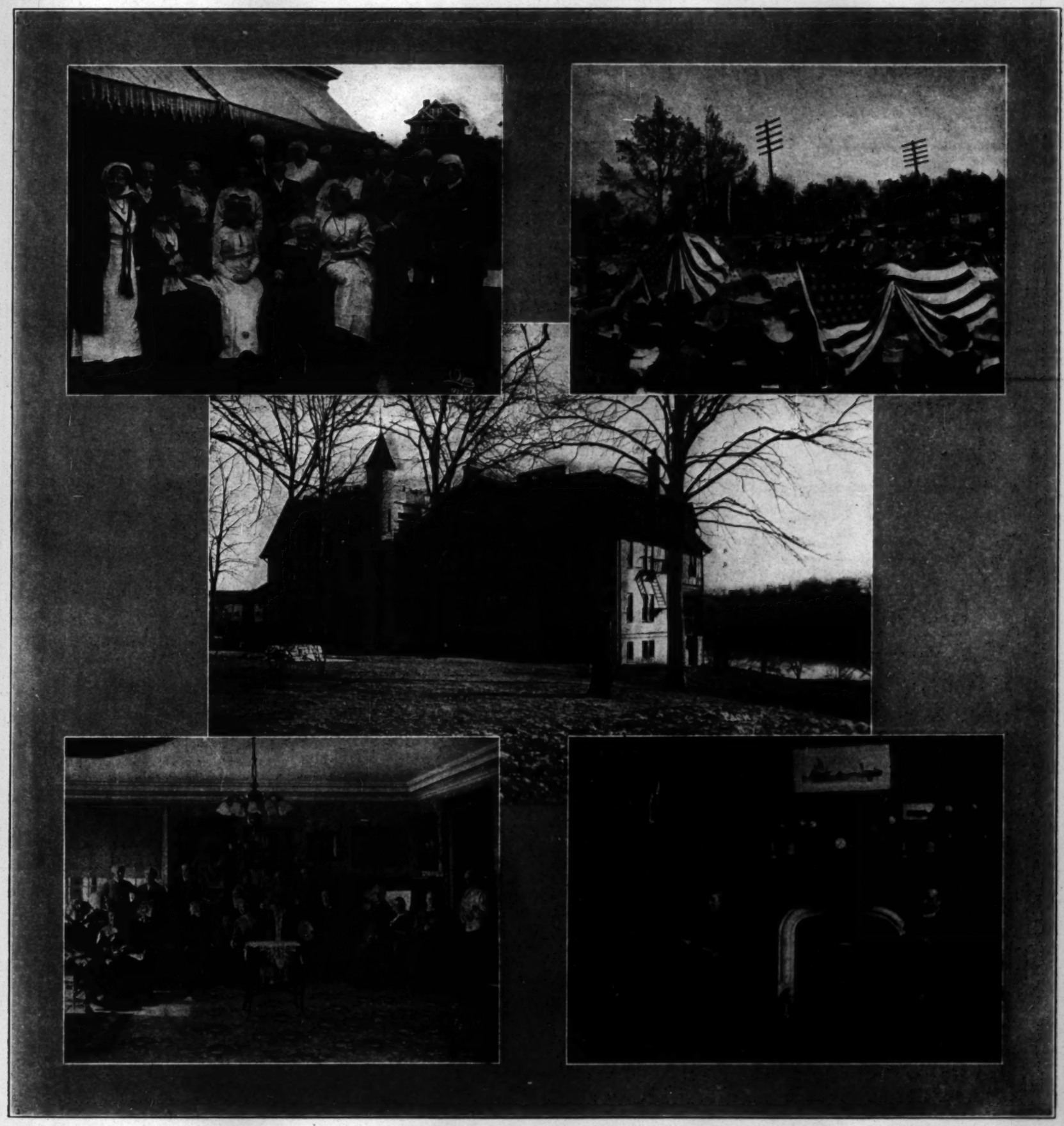
Scenes from Actors' Fund Home, Where Former Stars Await Life's Falling Curtain



Upper left-hand corner, group of guests at the Actors' Fund Home—Upper right-hand corner, Joseph Jefferson delivering speech of dedication at the Actors' Fund Home, 1902—Center, the Actors' Fund Home, West New Brighton, Staten Island—Lower left-hand corner, Parlor, Actor's Fund Home—Lower right-hand corner, Library, Actors' Fund Home.

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Merry Christmas
and
A Happy New Year

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FOUR NEW STARS HAVE WON FAME THIS SEASON

Emily Ann Wellman, Marjorie Patterson, Lola Fisher and Fay Bainter Leap to Limelight by Performances That Make Broadway Acclaim Them Among the Best Actresses on American Stage

LOLA FISHER

THE season of 1916-17, although less than a third passed, has been a remarkable one from many angles. And probably one feature of it which stands out more prominently than any other is the fact of its having brought to the front so many young women stars.

Some of these have been little heard of before. Others were known but have been biding their time, and when the opportunity came made the most of it.

Drama, comedy, farce and pantomine all have contributed to the list of stars, each in its class a shining light in the firmament of stageland.

Of these there are four who have attracted particular attention—Emily Ann Wellman, Marjorie Patterson, Fay Bainter and Lola Fisher.

The first of these to win recognition from the New York public was Miss Wellman, who, as Marie Forgeat in "The Guilty Man," had opportunity to show Broadway her true ability as an emotional actress.

Miss Wellman was, heretofore, known to us as a fairly good actress, capable of playing a role acceptably, but not regarded as one of the real coming actresses.

The role of Marie Forgeat was the first important role she was ever called upon to play. It proved to be more important than the authors intended it should be. It brought out all the latent talent she possessed and over night she was transferred from the darkness of obscurity to the sunshine of fame.

She was not supposed to be the star of the production, but she so eclipsed that personage that she won the place. At one performance she proved herself to be among the very best emotional actresses ever seen on Broadway, possessing personality, magnetism and temperament, together with a dramatic force rarely seen and not surpassed by any actress on our stage today.

Marjorie Patterson, the second actress whose work this season at a single performance placed her among the best in stardom, received her training on the English stage but is an American by birth.

When Winthrop Ames announced his intention of reviving that French classic, "L'Enfant Prodigue," under the title of "Pierrot the Prodigal," there was considerable speculation as to who he would select to play the leading role, upon the portrayal of which depends the success of the pantomime.

When Miss Patterson's name was announced, those who remembered the performance of Pilar Morin in the name part at Daly's Theatre nearly a quarter of a century ago shook their heads dubiously.

FAY BAINTER

Mr. Ames, however, felt sure of the wisdom of his selection. He had seen Miss Patterson's work in London and, as he afterwards said, he knew he had discovered a star.

The pantomimic art, in America, has never been seriously considered by the critics of other countries and until the advent of motion pictures had received little attention by our players. The success, therefore, of an American girl was all the more remarkable from the pessimists' viewpoint.

By her work as Pierrot, Miss Patterson has proved herself to be a mistress of the pantomimic art. Every feeling, passion, desire, hope, and despair, in fact the entire gamut of human emotions, are as clearly expressed by her in Mime as would be possible in the spoken language.

Miss Patterson has youth, talent and beauty, although the latter was no aid to her present success, it being hidden beneath the whitelead make-up of Pierrot.

Next in point of metropolitan success comes Fay Bainter, upon whose brow New York placed the stellar wreath after seeing her first performance here as Ruth Sherwood in "Arms and the Girl," accredited one of the current season's successes.

Miss Bainter is a newcomer to the local stage. Prior to September 27, she was unknown to our theatregoers, but on that date she came upon us as one of the most talented ingenues of our time.

Miss Bainter possesses an irresistible manner with which she invests the character she portrays and so artistic is her simulation that she seems to live rather than play the character. There is a delightful spontaneity about her work that gives her performance an indisputable natural charm that claims your attention whether or no and wins your instant approbation.

Last, but by no means least, in this notable quartette, is Lola Fisher, the star of "Good Gracious, Annabelle," who, until her appearance in this broad farce, was not particularly well known in leading roles.

Miss Fisher, like her stellar companions, made her fame overnight. She is another example of the sudden disclosure of undiscovered talent. She is no more talented today than she was a year ago, but it is only today, speaking comparatively, that her opportunity came. And when it came, she was not slow to grasp it.

EMILY ANN WELLMAN

Miss Fisher is pretty, chic and winsome, with an ingenuous manner that wins yo friendship and makes you her steadfast admirer.

Like many another young woman, Miss Fisher had a histrionic career forced upon her, and now that she has become an actress she has apparently decided to be as skillful a one as possible.

The thrusting came about in this way: When Miss Fisher was a schoolgirl in Oak Park a suburb of Chicago, she sketched. She was so clever with pen and pencil that she dangled the career of an artist before her eyes. Between studies for her work at Oak Park High School and the Chicago Art Institute Miss Fisher drew for some of the magazines and was fairly contented with her progress until she realized that her sister, Blanche Fisher Wright, was getting ahead faster than she was.

If her rival had been merely a friend and not a relative Miss Fisher wouldn't have minded so much, but the thought of her inferiority rankled so much that she decided to switch to some other life work. In studying French she had met a group of amateur actors and had appeared in some of their plays. She liked acting and made up her mind to become an actress.

Miss Fisher came to New York four years ago to pursue her ambition. An acquaintance who was managing a New Jersey stock company offered her the chance of substituting for the ingenue in a Bowery tough part. The ingenue, it seemed, didn't like the thought of spoiling her beauty, and, besides, she said, the part was really insanitary. Neither of these drawbacks deterred the less experienced actress. She bought her wardrobe off the pushcarts of Grand Street and acted the part altogether so realistically that she was made a regular member of the company and the next week was given a sanitary part.

She has been playing pink and white roles largely ever since. After touring with Zelda Sears in a small role in "The Nest Egg" she went to the Coast and gained some experience as a member of Oliver Morosco's stock company at the Alcazar in San Francisco. Upon her return East she played with Francis Wilson during a brief engagement, and in "The Girl and the Pennant," which was also short lived. "Under Cover," in which Miss Fisher next appeared, was more fortunate, remaining at the Cort the greater part of a season. All have proven themselves worthy additions to stellar ranks.

MARJORIE PATTERSON

A MERRY CHRISTMAS

A HAPPY NEW YEAR

E. THOS. BEATTY

THE FRENCH FROLICS

ED. E. DALEY

J. W. WHITEHEAD

DOLLY CLARK

GEORGIA TORRANCE

GRACIE GRAY

LOU DAWSON

DELORES GRANT

LILLIAN RAYMORE

BILLIE STANLEY

ELLA HENDRICKSON

FLORENCE MENZIE

VAN RUSH

MARION SHERWOOD

FLORENCE MORRISSEY

IVA TEAL

ROSE BELL

ROSIE JENKINS

HAZEL HARCOURT

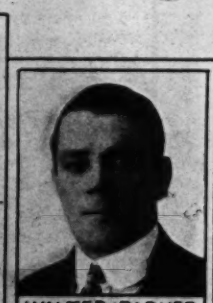
MAY DALE

JILL EDISON

FLORENCE TANNER

HARRY FIELDS

LENA DALEY



WALTER PARKER

JOHN O. GRANT

CAROLINE WARNER

HARRY MORRISSEY

JACK O'MALLEY

FRED WALTERS (PROPS)

WM. ROTH (ELECTRICIAN)

BENJ. H. BROWN (MUSICAL DIRECTOR)

LARRY GERO (CARPENTER)

THE ENGLEWOOD THEATRE-CHICAGO SHOW

A. E. DIGGS (BUS. MGR.)

HARRY NUGENT (AGENT)

THE SENSATION OF THE BURLESQUE WORLD

SEVEN NEW PLAYWRIGHTS SOUGHT FAME THIS YEAR

Clare Kummer, Violet Pearn, John E. Hazzard, Robert Baker, John C. Golden, Lawrence Rising and Stuart Fox Wooed Recognition as Writers of Great American Drama

WITH every ensuing season, new playwrights are brought before the public eye, some only in meteoric flight, while others take their places among the famous few who go on year after year turning out the great American drama.

Among those who have made their bid for fame and fortune this season are two who stand out as sole authors of the works to which their names are attached. These two are women. Most of the others are content to be co-authors.

The two women represent the extremes of success and failure. Success crowned the efforts of two of the men, one just escaped this good fortune and two others were doomed to disappointment.

Clare Kummer, the author of a whimsical farce entitled "Good Gracious Annabelle," enjoys the distinction of having this, her first stage work, win instant public approval, a lot meeted out to few who undertake the rocky road of the playwright.

Her work shows a pleasing freshness and distinctive style. She has a good idea of character drawing and by her method of handling a theme she proves that her bump of imagination is well developed. If the promise she gives in her first work is fulfilled her name is likely to be placed among our foremost writers of farce.

"Good Gracious, Annabelle" has been playing at the Republic Theatre, this city, for several weeks. It has found the favor of the press and public and, unless all signs fail, will be popular for some time to come, as it has the earmarks of a capital road attraction.

Violet Pearn, the author of "Hush," was not so successful as her sister playwright. Miss Pearn is a native of England, where she now lives. "Hush" was brought to this country by Winthrop Ames and produced by him at the Little Theatre. It was a failure. Miss Pearn, we believe, was not in this country for the production.

John E. Hazzard, co-author with Winchell Smith in the writing of "Turn to the Right," one of the season's most successful farces, has long tried to break into the charmed circle of playwrights. Naturally, Messrs. Smith and Hazzard alone know just to what extent each is responsible for the work and, therefore, it must be spoken of as a joint work.

"Turn to the Right" is one of the best written and best constructed farces New York has seen. It was constructed for laughing purposes only, but it has a vein of sentiment running through it that has a gripping interest and is a work which will make fame for each of the authors regardless of anything else they may do.

Mr. Hazzard has heretofore been known to us only as an actor, a position he filled well. And judging from the first work his pen helped to make, it seems safe to say he will become even better known to us as a playwright.

Robert Baker, another new comer, shares with Grant Stewart, the authorship of "Arms and the Girl," one of the comedy successes of the season. In this play is disclosed capital writing, good character drawing and excellent construction. It also shows deft handling of a subject which, at the present time, is a most delicate one—the European War.

John C. Golden, who has done a number of small stage works, breaks in upon us this season as co-author with Anna Caldwell of "Go to It," a musical comedy, which was presented at the Princess, this city, and enjoyed a run of several weeks.

Lawrence Rising was the original author of "His Bridal Night," which is being used as a vehicle to make joint dramatic stars of the Dolly Sisters. The work was revised by Margaret Mayo so that, with her, he must share the honors of authorship.

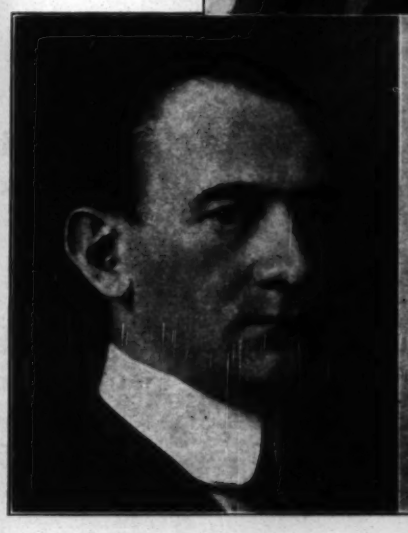
"Backfire" was written by Stuart Fox, who, as Stuart Oliver, is known as the publisher of one of Baltimore's big newspapers.

"Backfire" was presented at the Thirty-ninth Street Theatre, this city, with an excellent cast, and was afterwards moved to the Lyceum. It failed to win public favor and has gone to the storehouse.

This play, while it gave evidence of its author's inventiveness and imagination, was lacking in construction and certain dramatic style noticeable in the work of a practical playwright.

The above mentioned are only those of the craft who have come into the limelight. There are many others, some of whom who have had their first efforts presented in some out-of-the-way place and then discarded.

CLARE KUMMER



JOHN E. HAZZARD

JOHN C. GOLDEN

Conversing along these and similar lines a prominent manager recently told the writer that he received for reading every year in the neighborhood of 500 manuscripts from would-be-playwrights. Nearly two for every working day. Of course he doesn't undertake to read them all, if he did he not only wouldn't have time for anything else, but he would not be able to give each manuscript the proper consideration.

When the manager was asked for his estimation of the number of plays written annually in the United States he replied that while it would be difficult to give a probable outside figure estimate it would be conservative to say that there are 30,000 persons every year in this country who attempt to write plays. And this figure is based upon the number of manuscripts received by ten managers in twelve months.

Thirty thousand attempts at playwriting in a single year may seem a gross exaggeration to the uninitiated, but when one considers that no calling is more lucrative that that of the playwright—the successful playwright—it is a wonder that with our population of more than 100,000,000 there are not more and, it is safe to say, there undoubtedly will be more and more each year, for the lure of big royalties is irresistible. It lures men and women from all walks of life and from all vocations.

Managers, actors, theatre box-office men, advance agents, lawyers, doctors, telegraphers, printers, novelists, newspaper men, secretaries, stenographers, actresses, plumbers, mechanics and, in fact, men and women from all walks of life are attracted to playwriting. And it is a strange fact that few professional men or novelists make successful playwrights.

We often read of the fabulous fortunes made in Wall Street, but how many of us realize what fortunes have been made by playwrights. The writer of successful plays makes more money than the manager, because if one of his plays does fail he loses nothing, but the time it took him to write it.

George H. Broadhurst was in the box-office of a St. Louis theatre when he first took up play-writing.

His first play was "The Wrong Mr. Wright" in which the late Roland Reed starred successfully. Mr. Broadhurst next wrote "What Happened to Jones" for Mr. Reed, but it didn't suit him and Mr. Broadhurst produced the play himself and it turned out to be one of the best farces ever seen on the American stage. It is estimated that now Mr. Broadhurst's yearly income from royalties on his plays amounts to nearly $200,000 per year.

George M. Cohan had made a name as a sketch-writer as well as a member of the four Cohans, when he began playwriting. His first two plays were elaborations of two of his successful vaudeville sketches. Outside of his profits as a partner of Sam Harris, the royalties from his plays have been enormous for many years. Sometimes being many thousands a week. At one time these royalties came in so fast that Cohan himself said "They're too fast for me! I can't keep track of them!"

The late Charles Klein had many failures before success crowned his efforts, and it was really not until he wrote "The Auctioneer" for David Warfield that he could take rank as a successful playwright. Mr. Klein's income from his plays reached as high as $150,000 per year.

Eugene Walter was an advance agent before Wagenhall's & Kemper produced his "Paid in Full," which at once put him among the chosen few.

James Forbes was general manager for the late Henry B. Harris when he elaborated his sketch, "The Chorus Lady" into a full length play for Rose Stahl and became wealthy from the royalties of that and several other plays.

Paul Armstrong was baseball reporter before he took up writing stage works. His income from his plays was so large that in spite of many injudicious investments he left a competence to his heirs.

Paul M. Potter made several fortunes writing plays and lost them in Wall Street, but even at that is not considered a poor man.

Gus Thomas, long one of our best playwrights, is wealthy.

Charles H. Hoyt and Bronson Howard, both dead, made fortunes through their writings of stage works.

With all these examples of success before them, is it any wonder that so many are tempted to write for the stage?

YULETIDE GREETINGS

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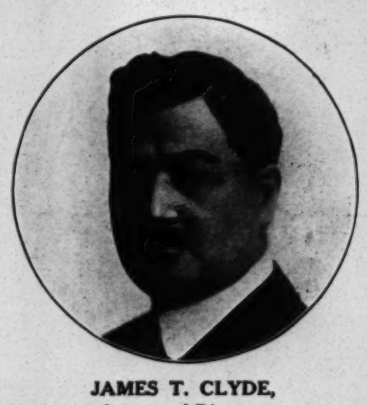
The World at Home Shows

tenders to all the Show World and Fair Officials hearty felicitations and sincere Christmas Greetings. May every blessing that attends energy and a square deal be yours.



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The Answer as to Merit and Profits:

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"Let Him Who Merits Wear The Crown"

BROADWAY MANAGERS SEEK THEIR STARS IN STOCK

Producers Are Advising Young Thespians to Join Small Companies and Get All Around Experience; Municipal Theatres in Large Cities Would Help Ambitious Players to Obtain Training, Says Noted Authority

By JESSIE BONSTELLE

I BELIEVE the stock company to be a most valuable part of the theatre's work. First of all, its the only training school for actors. It is valuable to managers and producers on this account, as the lack of new and competent material is found to be painfully scarce in casting plays; and the value of the stock company in creating a love for the drama and an interest in theatre-going is unquestioned.

Most audiences who attend stock companies are discriminating and critical—expresing very frankly their approval of good plays by packing the houses, and their disapproval of a risque play or comedy quite as frankly by staying away in large numbers.

So many times the stock audience refuses to support plays of rather strong flavor that have been big Broadway successes, and again, many a clean, well-written play that has been practically a Broadway failure, has proved a successful stock play.

The stock audience which is mostly a family or neighborhood one, accepts with enjoyment comedy, farce, melodrama, Shakespeare—sometimes Shaw and Pinero, and always Barrie—but the wise stock manager will avoid the plays that deal with unclean and unwholesome subjects. I believe the stock company kills the old "popular priced" attractions and that it helps the high priced attractions.

In the matter of training for actors, it is interesting to realize the change of attitude of most of the managers today about "stock actors." Today they are advising young members of the profession "to get into a good stock and get some all-around experience." I have people sent me with letters from different well known managers all the time.

Take any cast in New York today and you find that most of the names have been prominent in stock companies across the country. Where else in this day of types is the actor to get the training and breadth to be even a good "type"? Stock—where one plays all kinds of plays and parts, is like laying a solid foundation for a particular kind of architecture. An actor should be able to play any part well, in order to excel in one particular line.

Another great blessing of stock to the actor is that it makes him feel like a citizen with a citizen's responsibilities, rather than a well dressed tramp. I think it is largely due to the stock company that the actor's position socially has become more normal. The actor is today a member of a respected and brilliant profession rather than an egotistical freak—a butt for the humorist.

The love and confidence given to the average leading woman in stock makes her's a position of grave responsibility. The opportunity to help, advise and sometimes save young girls is something undreamed of by those who have not experienced it.

The criticism is often made that the hard work and constant change of bill makes the stock actor careless. I do not think this obtains nearly as much as it does in productions. It is a known fact that it is one of the most difficult things to keep a production keyed up after a few weeks, especially in long runs. Actors grow careless and stereotyped. I've seen performances of plays enjoying long runs in New York that would have been a disgrace to any first class stock company. The fact, too, that an actor is studying one part while playing another necessitates his keeping mentally alert.

The warm, friendly interest of the audience in the stock actor tends to bring out and develop him, so much more than production work where one is apt to grow extremely selfish in one's work, which is crippling.

JESSIE BONSTELLE

The unfortunate part is the attitude of the dramatic critic toward stock performances and stock actors. They are not often given credit for the work they do, which, if seen in a New York production, would in some cases bring greatest praise.

The stock companies have suffered the last few seasons because of the scarcity of suitable plays. The type of Broadway success for the last three or four seasons has not been possible for first-class stock companies. In fact, managers have not found them extremely successful outside of New York and vicinity. The salacious play, the cheap road company, has tended to kill the business on tour, and the Little Theatre movements that are starting up al over the country should be "signs of the times" to the producers.

My wish for the theatre as an institution is the establishment of several municipal theatres and companies in larger cities than Northampton, Mass., which has the only one in America. These would help solve the problem for the producer and manager, who is beside himself with the greatly increased expenses and the inroads on patronage made by the movies.

In these municipal theatres he could try out plays for little or no expense—could borrow, as they do in Europe, well trained, competent actors at reasonable salaries, and the author could write from his mind and heart rather than from the Broadway box office viewpoint.

We become so accustomed to New York with its peculiarly broad cosmopolitan, Bohemian viewpoint, and its great interest in the "study of anatomy," that we lose the viewpoint of other cities, where sentiment is beautiful and many of the old-fashioned ideas of home and its duties and joys and responsibilities are still believed in and revered.

In fact, what we seem to need is to throw away some of the false and get down to the genuine things of life.

It would do a person, who has seen only Broadway shows for years, good to take a trip to some of the smaller cities near the metropolis some time and witness the performance given by a first-class stock company.

It would be well worth one's time merely to sit in an audience that is listening to a good stock company, one that has made a long stand in a city, and hear the applause that greets each player as he appears on the stage. I have seen an actor, who plays only the smallest of parts, receive a big hand in stock where he would hardly be noticed if his audience did not know him and had not seen him in other productions. The people of a city come to know each and every performer in stock, and the memory of the past is recalled as each makes his appearance.

Through the contrast in the parts of each play can be seen the real acting ability of the stock performer. This is hardly so with a company which is producing the same play night after night. The audience here sees each individual in but one part, and for all they know the part played may be the only one which the particular actor is able to interpret correctly.

THE WORLD'S GREATEST SINGER

MARCHIONESS AMELICA GALLI-CURCI

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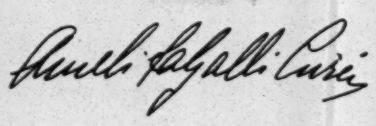
THE WORLD'S GREATEST SONG

WHEN SHADOWS FALL

By FROST & KEITHLEY

This greatest of All Grand Opera Singers, justly billed as "The Second Tetrazinni," whose voice has been proclaimed the sweetest and purest the world has known since Patti's day, has answered our request to give us her opinion of the song which we especially designed for "Singers with Grand Opera Voices" by saying:

"I will find an opportunity to sing 'WHEN SHADOWS FALL'."



Galli-Curci's career is too well-known to require extended biography. Even those with only a cursory knowledge of Grand Opera know that her triumphant achievement in this most difficult field of endeavor is without parallel in histrionic annals. Her's is the success that comes to one in a million. A featured member of The Chicago Grand Opera Company, she is programmed above many superb stars, because her triumphs on the other side of the ocean clearly demonstrated to operatic managements that she would be an asset to the American theatrical firmament. She sang with Caruso and Ruffo in South America. She speaks English, French, Spanish, German and, of course, Italian fluently—and, what is more to the point, *sings*, equally at ease, in all these tongues, so that

WHEN SHADOWS FALL

undoubtedly will ultimately be sung in all important centres of the world.

WE THANK MME. AMELICA GALLI-CURCI

for her discrimination—and compliment her upon the good taste she has displayed. For, while her action conclusively proves that really great singers are swayed only by the *value* of song-vehicles offered, it also must impress everybody with a fact which we have constantly maintained—that we have a song *built* and *fit* for the greatest Grand Opera voice in the world—

WHEN SHADOWS FALL

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AMERICAN PLAYWRIGHTS IN TOO MUCH OF A HURRY

Multiplicity of Theatres and Rewards of Successful Ones Spoil the Young Dramatist Inviting Him to Produce Quantity Instead of Quality, and Tendency To Copy Puts Finishing Touches on His Inaptness

By DAVID BELASCO

THE old saying, "too many cooks spoil the broth," applies today today to the drama in this way —that the over-abundance of theatres is very bad for the playwright. It drives away any attempt for serious work. The playwright nowadays scarcely exists in the real sense of the word. He does what is easiest and quickest.

Nine-tenths of the so-called plays are not plays at all. They are a jumble of a little cheap witted dialogue, some girls and some music. There is precious little dramatic art to them.

It is not because these young playwrights may not be capable of better work, but because there are so many stages to supply that the writers rush their work and go on the principle of quantity rather than quality.

In the days of Augustin Daly, A. M. Palmer, and managers of that class, it was different. The author then really amounted to something. He was held really responsible for the play. But nowadays the orchestra leader has about as much to do with it as the author.

As a dramatist, and regarding only his best interests, I, as an author, agree with myself as a manager, that New York has too many theatres, and that the condition is stultifying to dramatic authorship. One big success is financially as well as artistically worth ten times as much to an author as half a dozen of these present half-hearted, forced productions.

Now it is a fact that even mediocre plays may possess sufficient merit to raise them to the height of success in the hands of a discriminating and competent management, especially with the impetus of competition, supplemented by spectacular effect, personal attention to details, and that intangible thing known as 'atmosphere" or individuality. But no manager can expect to produce plays without due discrimination that will meet the approval of the public, and it is the approval of the public that makes permanent success of the play.

Another prominent fault of the play of today is the lack of originality as regards style, due to the fact that the playwright prefers to folow the crowd rather than lead. He deems it better to copy than to originate. If a peculiar kind of play is produced and becomes an "over-night" success the market is flooded with this particular kind and style of play. Each of the younger playwrights and the older ones, too, with few exceptions, start to grind out a play to vie with the one he is copying. Whether such a play is well written or not does not enter into it, so long as it is "like" the model, and so long as it gets before the managers before any one of its kind.

When the first "deep purple" or "crook" play came to us we welcomed it as a diversion, but we soon regretted that the new style had ever been "invented." We were smothered with "crook" plays of all kinds and descriptions, the majority of them deserving of the failure which was theirs; some of them meeting with a fair share of success and one or two proving to be good plays.

"Romance," the forerunner of the "cut back" or motion picture style of play, was an almost instant success and the "crook" experience was repeated, though, perhaps, not to such a pronounced degree.

"On Trial," which went a little further in the "cut back" plan than "Romance," had a number of imitations. The melodramatic farce was a novelty when it made its first appearance on Broadway, but when the little imitations got to work, which they did at once, the novelty was soon gone.

DAVID BELASCO

With this idea before him that he is not expected to be original there is little likelihood of his giving us a novelty. He does not tax his brain by an endeavor to invent, but develops his capacity to imitate.

What would become of our artists' school if Charles Dana Gibson, James Montgomery Flagg and men of their class were to cease to originate and be content to copy from their own works or the works of others?

Science has proved that the non-use of one of our senses or functions will eventually bring about its obliteration. For example, the blind fish found in lakes in caves never see the daylight. Scientists have definitely proved that the original progenitors of these fish had eyes.

Plays cannot be shoveled out to the public like so many pecks of potatoes. There is no royal road to the permanent success of a play, artistically or financially. Like all important enterprises, theatrical success requires care and attention to details—first last, and all the time, the attention that one man can give to only one work at one time. Many causes go to make a play eminently successful which might otherwise prove a dismal failure or merely be accepted by a tolerant public lacking the better.

I have often been asked if there is any trick in play writing. To which I would reply that the only trick is to hold the attention of the audience. Do not tire them. Do not give them too much of one kind of emotion. Vary the thing. Not too many tears, not too much love. Make it strong and light, the same as you would write music. Tire neither the eye nor the ear. Then you will have a successful play, and that is the hardest thing in the world to make. Even the poor plays mean a great deal of good work.

The reports of enormous royalties drawn by the authors of successful plays, in some instances greatly inflated, bring visions of wealth to the embryonic playwright, and he rushes into the field, unprepared for the work he has chosen except that he may have a good educational foundation.

He may, and often is, a college graduate. He may be a good writer and in his college days have won honors as an essayist. He may have that necessary requisite: a strong imagination. He may, possibly, have a good knowledge of human nature and the different phases of life and society, and he may be a student of high life and the underworld.

I say may, but usually he is not. College routine is not calculated to bring him all this knowledge so necessary to a playwright. These things are not in a college curriculum. But he *may* have them and still lack that very essential thing: a knowledge of the technical knowledge of the stage and its requirements. It is the one best bet that he is lacking in it.

With this equipment, or lack of it, he determines to become a playwright. He looks over the play field. He sees the style of plays that are being presented to the public, and he starts to work. He does not for one moment consider the advisability of being orginal, his only thought is to get a play written quickly before the prevailing style loses its vogue. Whether that style be "crook" play, problem or sex play, comedy, farce, or melodrama, it matters not, he begins his work of "copying" the style, with no thought of knowledge of the subject but with the self assurance that he can accomplish the self-imposed task. And this assurance is the one prop upon which depends the success of his efforts. It has proved very efficacious in the past and will doubtless continue to be tried in the future.

A Happy and Prosperous New Year to All From

HARRY VON TILZER

I also wish to thank all my dear friends in the theatrical world for the hearty support they have given me during the past season which has convinced me that they believe that the HARRY VON TILZER songs still have the same old punch, and for the benefit of my dear professional friends, I wish to state that I am writing better than ever before in my life. Just follow the same old lucky house and I will hand you for the coming year, some of the greatest songs I have ever written; songs that will help you climb the ladder of success.

The most beautiful ballad on the market—

There's Someone More Lonesome Than You

This ballad is sweeping the country. Nothing can stop it. Here is the wonderful poem they are all raving about:

1.

Lonesome, one little word but oh what it means—
A word that portrays a thousand sad scenes,
Picture, a dog and his master, whom no one could save,
As he sits there and whines o'er his master's grave.
Though he kicked him and beat him, when it comes time to part,
Even a dog dies of a broken heart.
Picture some old mother all wrinkled and gray.
Her son's at the front fighting day by day;
Her poor heart grows weary, she's soon laid to rest
And God only knows it was from lonesomeness.

2.

Take a lad who is lonely, in some lonesome town.
He does a great wrong, two old heads are bowed down,
A year or two passes, and the prodigal son
Returns, is forgiven, when all's said and done.
But put the poor girl in the lonesome lad's place,
The wrong's not her fault still her name's in disgrace,
Does someone forgive the prodigal girl?
No, they drag her down lower to the gut of the world.

3.

Then they all wonder why she is walking along,
Selling her soul for the price of a song—
So think of the girl when you're lonesome and blue—
For she is more lonesome, more lonesome than you.

(Last line to be sung.)

The only real Hawaiian song hit on the market—

On The South Sea Isle

It's in the air everywhere. Anybody can sing it. Beautiful obligato for ballad singers. Wonderful quartette arrangement. Beautiful duet. It's a natural hit.

If you sang "SOMEBODY KNOWS" get this—

YOU WERE JUST MADE TO ORDER FOR ME

A great double for boy and girl with beautiful obligato.

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Extra Verses

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She Always Did the Minuet—Since Mary Ann McCue Came Back From Honolu

Harry Von Tilzer Music Publishing Company

BEN BORNSTEIN—Prof. Mgr. 222 West 46th Street, New York City MEYER COHEN, Bus. Mgr.

MAKING A BIG SHOW IS NOW A TREMENDOUS TASK

Demand for Novelty, Large Effects and Stupendous Spectacles, Taxes the Inventiveness and Ingenuity of Producing Geniuses as Well as Financial Resources of Even the Greatest Managers in the Business at This Time

By R. H. BURNSIDE

IN the march of progress, which, in the last few decades, has made giant strides, the science of "showmaking" has kept pace with the times and the shows of today outrival in splendor and bigness those of yesterday.

By "shows," I mean spectacles.

Not so very long ago the term "spectacle" meant a display of vari-colored costumes, an array of girls in tights, transparent scenery, transformation scenes and calcium light effects. Today it means more, for it means all of them and then some.

Of course, the girls in tights are retained, for feminine beauty and shapely forms are as alluring now as ever, and will so continue to the end of time. But this feature of the spectacle today is an incidental to the big show and is not the chief asset, as it formerly was. It is the "bigness" of the show itself which will win public favor and carry it to success.

To one well versed in show business in the main, but unaccustomed to making a spectacle of today, his first visit "back stage" where one is in preparation, strikes him with awe, and he departs in a doubting frame of mind as to how a show built on such stupendous lines and with such enormous overhead expenses, can possibly be a money maker.

I have seen many such persons who are only convinced against their will when such a show runs for months to crowded houses.

To begin at the very beginning of the construction of a "big show," the first person under consideration is the one who is to furnish the material, or book, around which the show is to be built.

It is not everyone who can write such material. He must be particularly fitted for it by nature. He must be able to see in his mind's eye the possibilities for big effects and he must also have the knack of writing in a vein that will appeal to the masses. Of plot he needs little. But his theme must be handled in narrative fashion.

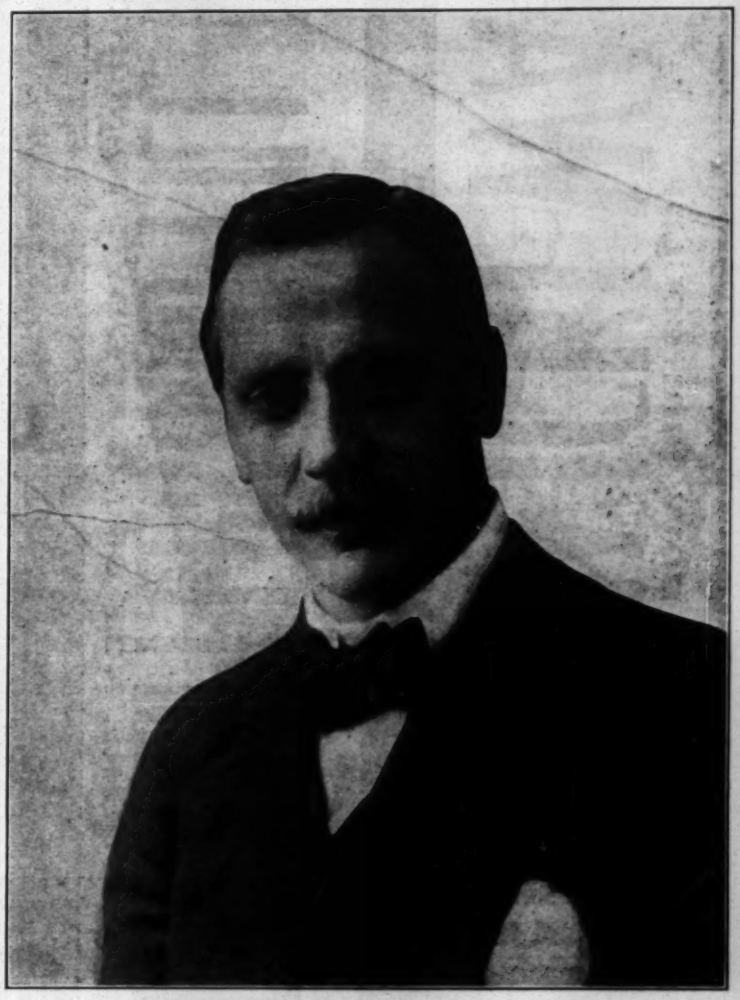
Having secured the necessary book, the real building of the show begins. The scene plot is made out and the score of scenic artists set to work making the several frames in which to display the pictures, for, after all, the "pictures" of a spectacle are an all-important thing.

Then comes the casting of the piece, which is done in the same manner as a play-producer, with an eye to the fitness of a player to the character to be assumed, chooses his cast.

The chorus, or ballet, is taken up, and this is always a gigantic task for the reason that the spectacle of today requires the services of hundreds of girls, where, formerly, dozens were used. For this, it means the careful selection of about 400 girls, each one chosen with a view to the particular niche she is to fill. She must be, above all things, shapely. Then she may be small of stature for the "pony" ballet, of medium height for the side formations or tall and stately for the back rows.

When the required number of girls is secured the ballet master and his assistants get to work. The girls are set apart in various groups and are trained in the dances and marches which are to be given. After they begin to get an idea of what is required of them they are rehearsed in the ensemble numbers, marches, steps and movements, in which they all take part.

During this time, which occupies weeks of labor every day, and, in some urgent cases, every night, the principals are being rehearsed and when the ballet is sufficiently advanced the ballet girls, besides their other work, are required to join in the rehearsals.



R. H. BURNSIDE

Noted stage producer who has put on the Hippodrome and other great spectacles.

After rehearsals have sufficiently progressed to give the producer an idea of the effects he is creating, he, the scenic artist, the designer of costumes and the costumer, have to get together and solve the problem of color effects.

And this is one of the most difficult of tasks. There must be no discordant note in colors between scenery and costumes. In some instances they must blend, in others stand out with marked distinctiveness, but in all cases they must harmonize.

In the smaller shows, which use two or three dozen girls, this is a comparatively easy matter, but in a "big show" it is a task which none but the most proficient can master. He has no chart to go by, for no chart could be made big enough, and colors are strangely peculiar. You may see a lady's hat which gives a beautiful effect, while another, trimmed with precisely the same colors is a "sight." The reason is obvious. In the first instance such color is placed with a view to the value and harmonizing effect, not only of the one directly next to it, but also the one beyond it. In the second instance, the woman who trimmed it did not possess the proper idea of the value of colors.

And so it is with the color effects of a show. But, as I stated above, the ones responsible for those of a big show are handicapped by the vastness of the production. In order, therefore, to circumnavigate this difficulty they must have the mental faculty of seeing the finished production before it is finished. They must be capable of a mental process similar to the chess master who plays a number of games of "blindfold" chess simultaneously. In "blindfold" chess the master has a mental photograph of every move made, on the several boards, by him and his opponents. Those responsible for the color effects of a big show must have a mental photograph of the various color combinations on a massive scale. A delicateshade of pink could be used in a small show and stand out distinctly. In a large show it could be used for an entire setting or be used as a blend from a darker shade to a lighter one, but would be lost, in fact would be a blur, in a setting calling for distinct colors.

Again, on the deep stage required for the production of a big show, a keen perception of perspective is just as necessary in the arrangement of the ballet, according to the colors of the costumes, as it is in the painting of a scene. Distance affects different colors differently. It accentuates some and has a tendency to blend others.

By this it can be fairly judged what a problem the color effect is to those who only see the result of their work when the show is put on for its dress rehearsal.

And yet, difficult as it is, there are few instances where the first production of a big show has been postponed because of improper color effects.

Meanwhile, the work of securing novel effects and features to introduce into the show is going on. Special agents are sent to foreign countries to look them up and get them. The agents are given a general idea of what is wanted, with instructions to use their judgment. Consequently, it sometimes happens that a foreign novelty is secured the placing of which in the show means the changing or cutting out of something on which much money and weeks of preparation have been spent. But, as the novelty "looks good" the change cutting is made and the novelty put in. And I want to say, here, that it has rarely happened that such a course has not proved a wise one.

There is another element that enters into the color scheme of a big show, and that is the light effects. They are as important as the others.

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MANY NEW PRODUCERS ENTERED FIELD THIS SEASON

Flourishing Condition of Theatrical Business in 1915 Encouraged Scores to Seek Fortune and Some Win Noteworthy Success, with First Efforts. Others Had Poor Offerings which Soon Went to the Storehouse

THE FACT that the year 1915 showed a decided improvement in the theatrical business over the preceding twelve months had a tendency this fall to tempt many men to break into the producing end of the business, and, while some of the venturesome ones failed after the production of their "first born," it is pleasing to note that a good number of the newcomers met with success.

John D. Williams broke into the circle of producing managers as a partner of Messrs. Corey & Riter in 1915, the firm's first production being "Erstwhile Susan," with Mrs. Fiske as the star. The offering found immediate favor and the prospects of the young firm were very bright.

Then John Galsworthy came along with "Justice." Mr. Williams read the play and liked it, but his two partners did not and Mr. Williams decided to make the production of the Galsworthy play without their aid. His judgment was approved by the pronounced success of "Justice," but the firm of Corey, Williams & Riter split.

That occurred early in the present year and two firms, John D. Williams on one side and Corey & Riter on the other, re-

Mr. Williams then secured John Drew as a star, the latter having left the Frohman forces to cast his fortunes with the young manager. For Mr. Drew "Major Pendennis" was written and its production a few weeks ago was one of the events of the early theatrical season.

Richard Bennett also joined the Williams' forces and he is to be seen this season in the stellar role of "Zack."

Corey & Riter, as a new firm, continued to present Mrs. Fiske in "Erstwhile Susan" and also produced an operetta called "The Amber Express." The latter was seen in Boston and then brought to New York where, at the Globe, it was one of the early openings of this season. Its failure to win public favor is well known.

Winchell Smith, who has for several years been known to us only as a playwright, believed that in "Turn to the Right," which he wrote jointly with John E. Hazzard, he had a winner. So, he determined to turn producer. He and John C. Golden formed a partnership and together they produced the farce, which at once became one of the season's real successes. It was given an out-of-town tryout and then brought to the Gaiety, New York, where it is still running.

The firm of Rush & Andrews was primarily formed to exploit Robert Edeson in "His Brother's Keeper," but they also tried out a play called "Where the Rooster Crows," which did not come up to the mark expected of it.

Edmund Breese several years ago had a hand in the unsuccessful production of a play at the Harris Theatre, but he cannot be said to have become a producing manager until this season, when he formed the Edmund Breese Producing Co. for the purpose of presenting "The Scapegoat," with himself in the leading role.

Last season Julia Arthur returned to the stage, after an absence of more than ten years, to play the title role in "The Eternal Magdalene." This season she became a producer, with "Seremonda," a classical play, as her first offering.

Ernest Shuter hung out his shingle as a producing manager the fag end of last season, but he really got down to work this season with three productions, "Pussyfoot Patricia," "Strings" and "The Lodger."

Helen Tyler first became known as a member of the forces of Selwyn & Co. This year she branched out with "Mr. Lazarus," which had its first showing in Chicago, late last season. It proved to be a play of much merit and its success in the Windy City induced Miss Tyler to bring it to New York with Henry E. Dixey as the star. A misunderstanding between Miss Tyler and Mr. Dixey caused the play to be taken off.

Mooser & Catts is a new firm formed this season to direct the destinies of "Give and Take."

Mrs. Rida Johnson Young as a playwright is well known to us. This season she appears in the dual role of playwright-manager, being interested with Cohan & Harris in the presentation of her play, "Captain Kidd, Jr."

There are other producing firms, some of which are in the process of forming, while others have had their first fling and are resting until they see an opportunity to re-enter the game. In this class may be mentioned Stuart Olivier and Mrs. Wertheimer. The former, under the Nom de plume of Stuart Fox, wrote "Backfire," in which he had enough confidence to lease a theatre and finance the production. Mrs. Wertheimer wrote a Japanese opera, which she finally called "Nota." Unable to induce a manager to father it, and believing that the public would welcome it, she put up the money for its production.

It was given a try-out in Stamford, Conn., but a misunderstanding between Mrs. Wertheimer and her manager caused the enterprise to be abandoned.

CHICAGO PRODUCERS FIND BUSINESS BEST IN YEARS

CHICAGO producers are reaping a harvest of gold. In that class of productions falling just below big city calibre, managers are making so much money that the entire American producing market threatens to undergo a radical change before a new season sets in.

After all, the theatrical profession is a business of dollars and cents. This was proved when the prosperity of pictures (then held in contempt) backed legitimate productions off the boards. For years men interested in things other than pictures patiently waited for conditions to change—and now it looks as if they have changed, decidedly.

To appreciate what the men behind amusements are now doing, it is necessary to recall what happened last year. Then it was that only the exceptional production made any money—even enough to permit companies to remain on the road. Show after show was recalled, including the old stand-bys that had netted annual dividends like good commercial stocks and bonds. Saturday night was a bugaboo to the one-night stands. People passed by the theatres announcing second editions of big city productions at 75 cents top, and patronized picture houses (where they got entertainment that they could rely upon for a dime.

This year the entire program is reversed. Men with shows on the road sit at their desks perusing correspondence that at first seemed almost unbelievable. Report after report comes in from road managers, showing that attractions are playing to unprecedented receipts. Last year many reliable men found it impossible to pay royalties. This year those with shows on the road are hastily preparing to send out additional attractions.

Firms that were practically driven out of business because of last season's financial stringency are being revived over night by surviving partners. What will probably go down in history as "the golden era of producing" is gradually becoming a reality.

This is particularly true of men with melodramas on the road. Lincoln J. Carter's repeated predictions that "the game would come back" were considered good subject for banquet chatter intended to relieve the feelings of men who used to count for something in the World of Show. Though his remarks were applauded, nobody took Carter very seriously. His statement that the children of those who had once supported the spoken stage would long for something more satisfying than pictures was discounted, because the listeners saw in Carter a remnant of the days when "the going was good."

In less than a year the prophecy has been fulfilled. The shows getting the money are not necessarily of the type that Carter used to produce, but many types of plays are getting the money. The Strollers' Club, for years the headquarters of men who stood for something in road productions, has taken on a new lease of life. It was formerly the graveyard of lost hopes. It is now a meeting place where smiling men congratulate each other on their successes.

The boon to the actor has been phenomenal. Those who were looking longingly toward the Picture World now have long and lucrative engagements and are learning that picture performers are facing the same empty market that used to greet the dramatic actor.

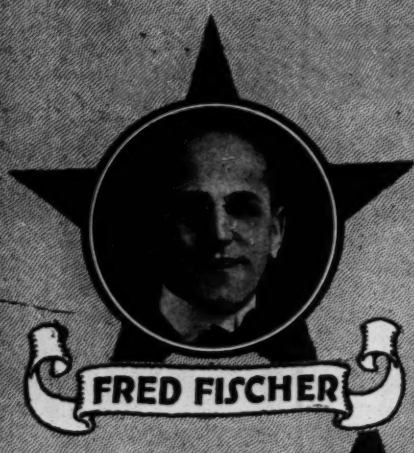
It is impossible to cite all instances of individual success, but a few examples will serve to show the way conditions have been readjusted. Robert Sherman has struck a veritable gold mine in his "The Girl Without a Chance." Friends of "Bob the Genial" at first thought he was like the title of the show—"without a chance"—and they laughed indulgingly when Sherman told them he intended to put out a company. He now has three companies on the road (Eastern, Western and City, on the International Circuit), and they're all making money faster than Sherman believed it could be made.

George Klimt, whose association with the old firm of Klimt & Gazzolo is well remembered in Chicago, saw the trend of the market and took a flyer with W. C. Herman's "The Millionaire's Son and the Shop Girl." He now has a one-night stand company, playing to receipts that surprise everybody, including himself, and a franchise on the International Circuit. Here, again, the title of the play indirectly hints at what the producer is doing, for, while Klimt and Herman are not exactly millionaires, there's no telling to what ends the present prosperity may lead.

Both of these producers have done so well with present material that they are laying comprehensive plans for the future. Sherman has in preparation a play called "Never Born" (dealing with birth-control) and Klimt will produce "When a Girl Needs a Friend" (also from Herman's pen) early in January.

This unexpected but merited prosperity may have far-reaching effects. Chicago has always been a big seat of productions. While the International Circuit embraces only outlying theatres, there are houses in the loop dedicated to pictures which once were seats of straight dramatic productions. If the picture policy proves unprofitable, some of these men are bound to spring into the limelight as first-class producers, with shows playing loop houses. Any theatrical enterprise which proves lucrative is likely to spread (the real reason for the sensational success of moving pictures) and there is every reason to believe that the prosperity attending the efforts of producers with headquarters in Chicago may spread to heights that would have been undreamed of one short season ago.

A GALAXY OF "ALL STAR" SONG WRITERS

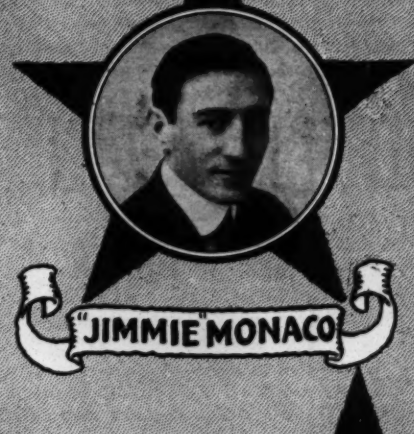

FRED FISCHER

JOE. McCARTHY

HOWARD JOHNSON

WRITING TO THE SLOGAN "YOU CAN'T GO WRONG WITH A 'FEIST' SONG"

GRANT CLARKE


"JIMMIE" MONACO

PERCY WENRICH

TEDDY MORSE

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DEMAND FOR SHORT FILM WILL BE BIG IN FUTURE

With Close of War, American Producers Will Flock Into European Field; Star System Here Likely to Endure and Educational Picture Come to the Front; Better Theatres to Be Built

WHAT is the future of motion pictures? Inasmuch as cinematography assuredly possesses a past and evidences conspicuous and overwhelming proof of a vivid state of existence in the glorious present, it is natural to assume that it must of necessity have a future. But who possesses the omniscient prophetic powers to prognosticate the future of motion pictures? If such a person exists we would be exceedingly glad to make his or yea, even her acquaintance. Having satisfied our curiosity regarding the all-absorbing question of the destiny of motion pictures, this wondrously wise seer should undoubtedly be able to enlighten an inquisitive world on several other matters of importance, including the winner of the next baseball world's series, the eventful day when Broadway will be trenchless and the exact date of the cessation of the European conflict.

And allowing that all of the requested information was forthcoming what proof could be obtained of its accuracy? None whatever, seems to be the obvious answer. Pending the passing of time, everything would have to be accepted perforce as mere guess work. When it comes to guessing the business of motion pictures has every other line of endeavor beaten to a standstill, as many of those engaged in the industry can eloquently testify.

The future of cinematography then, like the future of our own lives, must remain an impenetrable mystery, therefore any observations or predictions dealing with what is to come, although based on an intimate study of the subject from the time at least of its commercial introduction to its present remarkable status in the field of theatrical amusements, should only be taken in the light of conjecture.

The origin of motion pictures is almost as obscure as the future. Certain it is that a Frenchman named Reynard, devised a machine in 1876, called the Praxinoscope, regarded at the time as an impractical toy, but capable of throwing a series of photographs in fairly rapid succession on an illuminated sheet, which bore about the same relation to the currently popular movies as we know them as Robert Fulton's Clermont did to the gigantic transatlantique liner of today.

Reynard's invention was undoubtedly based on an earlier device, known as the Zoetrope. Prior to this machine's advent in 1871, Edward Muybridge, made a continuous series of photographs of a trotting horse in action, at Gov. Leland Stanford's race course in Oakland, California. Meissonier and Marey, Frenchmen; Soret, Swiss; Anschutz, German; and Greene, an Englishman, all contributed their share toward the development of the idea between 1876 and 1885, and the Kinetoscope of Thos. A. Edison first introduced at the Chicago World's Fair as a nickel-in-the-slot machine in 1893, gave a hint regarding the possibilities of the future.

Hannibal Goodwin, a clergyman, incidentally did as much if not more than all of those combined to evolve a practical device, through his invention of the film in 1887 that paved the way for the one in use today. Men whose names were never recorded also played an important part in devising improvements to film, camera and projector.

Sometime during the year 1895 the now fairly well developed Vitascope of Thos. A. Edison was used for exhibition purposes at Koster and Bial's concert hall on West Thirty-fourth Street, New York, and while the short subjects shown flickered very badly, they were of sufficient practicability to create a mild sensation.

The real start of the present enormous and many-sided motion picture industry in America, however, took place at B. F. Keith's Union Square Theatre, Fourteenth Street and Broadway, New York, in July, 1896. Here in this historic temple of amusement was first shown motion pictures projected by Lumieres' Cinematograph, a combination of all of the good points of its experimental predecessors.

This machine was a wonderful success increasing the receipts of the Union Square three-fold. All that season the Cinematograph attracted crowds, many of whom had never before entered a vaudeville theatre. The pictures, however, were far from perfection and after the novelty had worn off a bit the public began to lose interest. The irritating flicker caused eye strain, oculists said, and seriousminded physicians learnedly discussed the possibility of children being born with glasses on.

But the scientists of the business were not idle and it was about at this period that Nicholas Power came along with his improvements to existing machines. Soon the flicker that had worried the oculists began to gradually diminish and at the present time, thanks principally to Power's researches and experiments, has almost been entirely eliminated.

In 1900 a motion picture show of the store variety was opened in San Francisco by the Graumans. It was an immediate success. Hundreds of imitators cropped up like magic all over the country. Soon the motion picture house became an institution in every metropolitan centre except New York. Then came the development of the photo-play, crude at first like its predecessor, the machine itself.

The Motion Picture Patents Co. was the next important development which, through its subsidiary the General Film Co., could assure the now fastly multiplying exhibitor a consistent daily program. The General Film group had things all its own way for a long time. While independents came and went, their departure in most instances being almost synonymous with their coming, the General held its own without any trouble until 1913.

Then something of vital importance happened. The feature film began to evidence real signs of life. Its development was fast and furious.

Things started to happen in earnest. Big legitimate theatres that had regarded the pictures in a cynical light suddenly awoke to a realization of the money making possibilities of the feature film. New companies were started right and left. The pioneer of these path finders, the Famous Players Film Co., started the film world about three years ago with the announcement of its intention of making a regular program of feature films to be released weekly through its system of exchanges.

Before six months had passed, twelve feature programs were fighting for business in the field. The small single and double reelers, of course, did not disappear but the death knell of the service program of this character of films was sounded for any purpose save that of filling in. The stage star also figured to a considerable extent, in creating new audiences for the movies. The salaries of the stage star of any importance at all being of such a figure as to forbid his appearance in anything less than five reels.

With the advancement in the manufacturing end came marvelous strides in the exhibiting field. The Strand Theatre, New York, originally built as a link in a chain of burlesque houses, tried pictures as an experiment. At least the management thought they were experimenting, but Samuel Rothapfel, the director of the entertainment that has revolutionized things theatrical throughout the country in the last two years, knew differently.

The Strand was a hit from the start and encouraged the building of hundreds of other palatial picture houses all over the land. The Rialto, built under the direction of and conducted by Mr. Rothapfel, is also responsible for upholding the dignity that the industry fell heir to through the producing achievements of men like Griffith, Brenon, Ince, and others.

Big productions like the "Birth of a Nation," "Intolerance," "Civilization," "War Brides," etc., also helped materially to place the business on a high plane. From time to time, evils have beset the industry and, as the casual observer familiar with current conditions may notice, are just a bit obtrusive at this moment.

Among these the subject of producing wastage has given the manufacturer many an anxious moment in the past. While certain corrections have been made and considerable money saved in the various studios through the application of more thorough business methods, the introduction of the efficiency expert in the artistic end has not always been fraught with complete success.

A certain western studio is said to have paid an efficiency sharp one hundred thousand dollars to find out how it lost forty thousand. Others had similar experiences and resulted in the manufacturers coming to a realization that their houses must be set in order from within rather than from without.

When the single and double reel where in their hey-day the stock company was an economic necessity. Gradually production of the shorter reels lessened and the big feature with a new cast demanded in most instances by the public, finally made the permanent stock company almost unnecessary.

The Vitagraph Co., for example, in two years cut down its list of regular players from eight hundred to sixty. The feature film, as hereinbefore stated, had considerable to do with the passing of the studio stock. A far more important factor, however, played a great part in the abolishing of these stock companies.

Most of the program companies had depended to a large extent for their profit on the European market.

The domestic market had furnished the necessary return to pay all overhead and running expenses. Then the European war came along and completely upset the plans of the old line manufacturers who were just about to enter the new feature field.

The European struggle since its start, it is said on the best of authority, has cost a loss of more than fifty million dollars to the companies frequently designated as "the trust." The Biograph Co., sizing up the situation, decided to stop manufacturing, depending entirely on reissues, Lewis J. Selznick having recently rented the Biograph studio to make pictures for his rapidly increasing list of stars and companies. The Lubin Co. finding the going exceedingly difficult also decided to quit. Selznick, it is understood, has also leased the Philadelphia studio of this concern. Of the other first ten companies, Selig, Vitagraph, Essanay and Pathé seem to be the most active at this writing.

It will be interesting to note the effect of the ending of the European war. Vitagraph is strongly entrenched in Europe and for that matter so are several of the original independents. As business starts up in all fields at the end of the war the American film concerns almost as a unit will make one grand rush for the rich pickings to be had.

The moment the war ends things will also happen in the film industry. Changes of the most revolutionary kind that have yet occurred will take place. And there is a reason which is as plain as crystal to those familiar with European conditions. On the other side the five reeler has never been particularly popular. In fact, our cousins across the ocean are very strong for the single and double reel stuff. Four reels seems to be the very maximum length they will stand for.

As soon as Tommy, Hans, Pat, Ivan, Pierre and Ali stop shooting at each other, and decide to settle down to the arts of peace, and, judging from current newspaper reports, that time is quite imminent, they will immediately seek relaxation and amusement in the cinema. And the moment they do, a fresh demand will be created for the short film, And right here.. we may feel quite safe in making one of those guesses that we spoke about in the fore part of this article. The stock company will again become a necessity.

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Truth and Decency Should Be Prime Factors in Installing New Principles of Business in This Form of Amusement; Wide Field Is Offered to Those Who Will Try to Win Back Public Favor

By JAMES T. CLYDE

WHEN the subject of Carnivals is mentioned nowadays, we exclaim: "What sins have been committed in thy name!" It is with no desire for personal criticism that I have attempted to reply to your request for a story on the subject of carnivals, for while interested in a form of a Carnival show, we may well leave criticism to the general public, to whom the name "Carnival" has become a stench in the nostrils. However, I shall be glad to give you a few impressions based on my personal experiences.

Notwithstanding the abuses that have crept into the business, I still belive (and am encouraged in that belief by last season's experiences), that the combination shows have a wide field as a popular form of outdoor amusement, if the intelligent and clean-minded public is considered and catered to.

The ignorant and vicious have never proved a lasting factor in any line of business, more particularly that of amusement. While by no means an old man, I can well remember in my younger days the stigma attached to and the bad reputations associated with the drama, variety and burlesque shows. Now compare the standing of these forms of amusement and I think we will all have to admit that the only lasting success that can be made is through quality and novelty properly presented to the clean-minded public.

The original idea of the Carnival, as demonstrated by the old English Carnival, was to produce a sort of festal occasion where the populace gave itself up to a period of jollification. From this condition the Carnival has degenerated. This is due to the productions of ignorant and vicious showmen. (God save the mark!)

These men were never intended by God or nature as showmen. They are only the remains or outcroppings of the old-time "graft" showmen to whom the Carnival looked like so much "easy money," and to whom the makeup of a Carnival simply consisted of one or two "rides," a few questionable shows and an army of doubtful characters in the form of concession people. These men have only themselves to blame for the attitude of the public toward them, and in many cases they are reading the "hand-writing on the wall," and have to admit that gambling or viciousness in any form no longer meets with profit and even the low-minded resent the public exploitation of muck.

Public and railway officials, as well as publishers of show papers, are in many cases to blame for this condition. They only seem to see the business office end of the proposition. The railway official should be mindful of the fact that many times he furnishes cars and aids in sending a "gypsy camp" to towns along his line where the citizens resent this form of amusement and the newspapers burn them up for their shortcomings. Were he to refuse these so-called showmen the accomodations necessary for the carrying on of their business and cater to the reputable showman who travels clean and pays his bills, he would promote the welfare of the clean amusement man and be a benefit. At present he is a handicap toward the elevation of the Carnival, as well as in the long run hurting his own business.

The publishers of show papers, with the mistaken idea of being kind to everyone and with their eyes on the advertising end only, should refuse to accept advertisements and to publish stories of the so-called success of these "barnacles" that they know to be questionable. In this way they, too, would help to elevate the Carnival and all together would profit by the improved class of men who would invest in this form of amusement.

I do not wish for a moment to be misunderstood or pose as a Good Samaritan or "Mr. Easy Money." I have invested my money, and considerable of it, too, with the idea that the Carnival is a good and profitable investment. After four years of experience in this field of endeavor, I am still of the opinion that it is a business in which cleanliness and merit are the only lasting sources of profit and that there is still a good field open for the strictly high-class, novel combination shows, commonly known as the Carnival. It should be conducted, however, under modern business principles, in which Truth and Decency are the prime factors.

In conclusion, permit me to suggest that if the Carnival man of today will devote his entire time enthusiastically to develop his show and adopt them to the modern idea, he will find that he will not only dignify himself, but his business will dignify him.

Men of the character and caliber of Mr. John Ringling are received and recognized in the best business and professional circles. These men developed from a small beginning, therefore why should not the carnival man, if he will but adopt the lines of the business man, be of equally good standing in the community?

There is room for all and time is wasted in picayune jealousy and attempts to smother and kill off competition. To lie about a man's character and business standing is worse than murder and only acts as a boomerang in favor of the one so persecuted.

"A fair field and no favors, and may the best man win, say I." If the average Carnival showman will appreciate these facts, he will grasp his opportunity and realize that "Envy and malice from low conditions rise, act well your part, there the honor lies."

CIRCUS SEASON DISAPPOINTING; TWO SHOWS CLOSE

By FLETCHER SMITH

THE season just closed will go down as the worst in the history of the circus business. The shows that have stayed out and made money can be counted on one hand. Despite the glowing reports from all sections of the country of big business, high wages and general prosperity, the circus manager who builded high hopes on making a big cleaning, found, ere the season was a quarter over, conditions were quite the reverse.

True, there was plenty of money, and the stories of high wages were not exaggerations, but it seemed as though the men who were profiting by the extraordinary demand for labor, were laboring under the delusion that it was of short duration and it was the best policy to store away the harvest for the famine that might possibly come later.

Particularly was this the case in the Pittsburgh district and the manufacturing sections of New England. The former district was flooded with shows and few found business even as good as under ordinary business conditions. The scarcity of help was the direct cause of one big show closing, and there was not a circus that was not short handed, and had it not been for the loyalty of everyone from front door to dressing top, more stands would have been missed. The two worst sufferers in this respect were the Wheeler Brothers and the Hagenbeck-Wallace shows.

The former was handicapped from the start. General Manager Al. F. Wheeler fought valiantly to keep the show going, but all to no avail. Late arrivals and missed performances depleted the bank roll and even a millionaire will stand to lose only a certain amount. At one stand in Ohio a performance was given at 10:30 at night, and the show did not arrive in its next stand, Massillon, Ohio, until six o'clock the next night.

It was too much of a struggle for even the doughty Al. F., and he made an honorable retreat, paying all claims in full and leaving a clean record behind. He is now doing well with a two-car outfit in the South.

The Hagenbeck-Wallace Show "closed" stand after stand and where it was not a scarcity of help, bad lots and bad weather, combined to make trouping with this show anything but agreeable. The show made much of its last season's territory, but abandoned a portion of its southern trip and closed early, shipping to its new quarters at West Baden, Ind.

Another circus to experience more than its share of hard luck was the John H. Sparks World Famous shows. It opened to its usual good business in the South and its spring tour northward was a financial success. It ran up against strong opposition with Wheeler Brothers in the Pittsburgh district and business was only fair.

The show then invaded New England and was either one day ahead or one day behind the Cook and Wilson show most of the time. New England was not a profitable section and even in Bridgeport, a two-day stand, business was disappointing. Then came the infantile paralysis scare and the sudden cancellation of the Long Island time. This necessitated some tall hustling on the part of General Agent T. W. Ballinger and Manager Charles Sparks. They "wild catted" the show across Pennsylvania and out into Ohio. Business on short billing could not be more than fair.

The show struck its customary stride in the South this fall and cleaned up in Georgia. It suffered a serious loss in the killing of its big feature, Mary, the huge pachyderm. Mary attacked and killed an assistant keeper while the show was in Tennessee and the authorities deemed it best to kill her. She paid the penalty by way of a chain around her neck and a railroad wrecking crane.

The tour of the Andrew Downie Wild Animal show came to a sudden end in Havre de Grace in September, but to his credit it must be said "Mac" was a game loser and it was not his fault that the show did not round out the season.

It was short of help from the start and at one time there were three bosses and one workingman on the big top.

(Continued on page 33.)

AN APPRECIATION OF MY PROTÉGÉ

EARL CARROLL

Who handed us nine song hits from

OLIVER MOROSCO'S

Greatest of all current musical comedies, "So Long Letty" and "Canary Cottage"

While you are reading this he is sitting in his Starlit Bungalow atop a twenty-story Broadway skyscraper grinding out three more musical comedies for 1917.

Don't get sore—but I think that our Earl is the one best bet among all the colts for first place in the race of American Musical Comedy writers.

I am playing him across the board.

LEO. FEIST

Love to Marcelle.

"THE ONE NIGHT STAND XMAS TREE"

By Roach and Roach

We were making an all-night journey,
From New York to Tennessee,
Xmas Eve, we spent all night on the train,
Oh! a Merry Xmas we could see!
I looked out the window, hoping
To see some friendly face,
But who did I know, that would give me a smile,
In that God-forsaken place?
The snow was deep, by the roadside,
But the farms stood silent, alone—
While now and then, from a window,
Glowed the warm light,
That told someone was home;
The train stopped to get water,
Somewhere along the wayside,
So I stepped off to get my fill of fresh air
When a childish voice, rang by my side—
Oh! look at the trees, aren't they dandy?
What a Xmas tree that would make,
It's so long since I had any Xmas at all,
Gee! I thought that my heart would break:
I picked out a small one, growing close by,
And pulled at it, with all my might.
"Look, kid!" said I, "Here's one grown for you,
Santa Claus is coming tonight."
But where were the trimmings,
To make it look bright?
I had never thought of that—
Never mind, we'd find something, somehow,
If I had to rob some fair lady's hat.
But each of the Company had some little thing
To hang on that God-given tree;
The ladies had strings of beads and doo-dads galore,
'Twas a wonderful sight to see.
Then a dear old lady got on the train,
Just loaded down with good things,
She looked like an angel, with her dear sweet face,
All she needed was a pair of wings.
"Look, I've plenty of good things,
I can share them with you!"
Why, I thought that the show would go wild.
What a great Xmas Eve it was for us all,
But think what a treat for that neglected stage child.

JES' YOU AN' I

By Larry Sharkey

Supposin' we'd commence today—
Jes' you an' I.
A helpin' some one goin' our way,
An' 'spose we'd try
To see ef we could comfort bring
To some poor soul; jes' heal the sting
An' hurt of sorrow, make hearts sing
Enstead of sigh—
Could we accomplish anything?
Jes' you an' I.

I somehow think 'at ef we tried—
Jes' you an' I—
A mite more love, a mite less pride,
You can't deny
'At folks non' would hap'yer be,
An' ef we gave 'em sympathy
Enstead of spite, it seems to me,
'At when we'd die,
We'd sleep a lot more peacefully,
Jes' you an' I.

PAST SHOW SEASON BAD

(Continued from page 31.)

Everybody pitched in and kept the show moving. He was doing a paying business until he invaded Canada. Here he met with weather that hovered above the 100 mark for weeks, and everybody more interested in the war than the circus. In every town visited soldiers were drilling, and Canada was war crazed. Business in Quebec was wretched, and it did not improve after the show crossed into the States.

It reached the infected section of New York State and Pennsylvania in September and the infantile paralysis quarantine forced him to close. He shipped the show to winter quarters and confidently expected to start south with an eight car show. He even went so far as to hold the show together and started his advance out, but word from the railroads refusing to haul the show in infected districts, caused him to remain in Havre de Grace for the winter. He is not disheartened and will go out again next season. At one stand in Canada he had 24 workingmen on the big top. The Canadian recruiting officers got busy and by the liberal use of liquor and a little money coaxed every one of the men away; had them enlist and they were swaggering around the lot at noon full fledged soldiers. But there is another side to the story. Uncle Sam took a hand in the matter and some of his sons wish now they had remained with the show.

Downie was handicapped in more ways than one, his inability to secure a side-show manager, and his consequent necessity of giving all his attention to this department created a substantial leakage in the various other departments that even the best of business could not overcome.

The tour of the Corep and Lent show ended soon after its Canadian tour. Unlike Downie the show prospered in Canada. It played to turn away business in Ottawa and the show made money from the start. It was financed by Cedar Rapids, Iowa, business men and differences among them over the management of the show proved its undoing. It, too, suffered from lack of help and had considerable opposition in the spring and early summer.

Another show to fall by the wayside was Cook and Wilson, and a neater show than this never took to the road. It unfortunately chose New England for its stamping grounds and it had strenuous opposition with the Sparks show in nearly all of its stands. Neither show did a paying business, but had it not been for the infantile paralysis quarantine, the show might have weathered the storm, although business after it jumped into Western New York State was not anything to brag of.

The Orton Brothers show had heretofore been on wagons, but this spring went out with a ten-car show. It experienced bad weather and much opposition in the Middle West and closed early, going out later on wagons again.

This makes a total of five shows that failed to last the season out and confirms the prediction of THE CLIPPER last spring that probably all of the new shows would be back in quarters before July 4.

The big surprise of the season was the sale of the Gollmar Bros. show to James Patterson of carnival fame. James has had the circus bee in his bonnet as far back as the winter he spent in Shreveport, La., on the State fairgrounds. The Gollmar Bros. show had about worn out the title in the Northwest and the people were anxious to see some new show, with new acts and faces. They had had the Gollmar show every season for the past twenty years, and wanted a change in the circus menu. The Yankee Robinson show first invaded their territory and then along came the Sparks show and, although smaller, put out a bright, catchy parade, and a performance that both astonished and pleased the natives, and it made the Gollmar boys look to their laurels.

In three years the Sparks show was firmly established in the Gollmar territory, and it could divide it with them. The show under new management will doubtless do a good business over the Gollmar routes, for the Patterson carnival is well and favorably known out there. Just to show how strong the Sparks show is in that territory, let me cite one instance. The Sparks show billed Minot, N. D., for the 4th of July last season right on top of the Gollmar billing, beating them to it by using the Soo line, as the other show had a shut out on the Great Northern. Sparks gave three shows and did the biggest business in the history of the show, but the Minot daily paper failed to enthuse over the performance. I wonder why?

George and Edward Arlington, having acquired the 101 Ranch from the Miller Bros., will go right on making money. The show was one of the winners the past season and goes out next spring from Norfolk, Va.

The Yankee Robinson show did the usual good business on the season and the Al. G. Barnes show is way ahead. It made its first visit to the extreme East, going as far as Troy, N. Y., and in spite of opposition, more than held its own. It takes some nerve to bill Chicago on a country route, but that is just what this show did and it paid, too.

Jerry Mugwau and Bert Bowers' two merits, the Howe's London and John Robinson ten big shows, had long seasons and made a fat bank roll. The Robinson show startled the circus world by making a record jump from Montgomery, Ala., across the continent to the Pacific Coast last spring, but General Agent George F. Moyer knew what he was doing. How times bring about changes in the show business! It was only a few years ago that Moyer broke into the game with Andrew Downie, was picked up by Ed. Krupp, and then became general agent of the Coll Bros. show. Now Moyer is the man ahead of both shows and Ed. Krupp is working for him. Thus did the pupil outstrip the master.

The Barnum and Bailey and Ringling shows, of course, set the pace for the others to follow. The latter literally "mopped up" in the South, playing to tremendous crowds at Jackson, Atlanta, Nashville, Clarksdale and in fact all through the South.

The Sun Brothers' show is the last of them all to close. It opened early in the spring at Macon, Ga., and wound up in Florida. It goes along in its customary noiseless way, has no parade, bothers no one particularly, gives a clever performance and gets the money every season. Pete Sun is the manager and he has an able assistant in Oscar Rogers. The show is incorporated and winters in Macon, Ga. It hit the South this fall with a shortage of workingmen, and Pete Sun says he has spent more than a thousand dollars in sending scouts to the big cities to secure help. Even this was unsatisfactory, as the kind of help secured was far from being of much assistance around the big top. This is one show that finds no difficulty in holding on to its heads of departments. Clinton Newton, the legal adjuster, can't just remember how long ago it was he quit the Welsh Bros. and joined out under the Sun banner. He is still the same energetic, result-getting Clint., despite the loss of a leg, caused by blood poisoning.

The J. H. Eshmann show still continues to hop, step and jump from State to State and section to section; picks the high spots and gets the money. The show will winter at Hot Springs and Eshmann's Minneapolis bank will continue to add to its assets through his connection with the show.

How would you like to be with a show and not see a railroad for six weeks? You can do it with the Mighty Haagg. George Moyer first put the show on the map as a possible contender for big show honors, but Ernest Haagg didn't take kindly to the railroads and went back to the red wagons. He has got his already, and doesn't need to worry, but he sticks to the game and is still out rambling around in the mountains of Tennessee and Georgia. Hats off to Ernest Haagg! When the judge of the Shreveport, La., court declared he had more use for a nigger than he did a showman, Haagg showed his resentment by removing his winter quarters from that city and disposing of all of his holdings there. He made his first start in that city and Shreveport respects and appreciates Ernest Haagg.

And now arises the question as to the future of the circus business. Anyone will tell you that its coming does not create the excitement or enthusiasm of days of yore. No longer do crowds assemble at daybreak to watch its arrival, or fight their way to the red wagon for the big show ducket. Its coming creates about as much excitement as the advent of a big feature film at the leading picture house.

"Going to the circus?"

"I don't know; you see one, you've seen them all."

How often do you hear this. What has done it? Dishonest practices, and graft. The showman is always a person of suspicion, the looked upon legitimate prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman" and everywhere it is the aim of the masses to get the best of the circus proprietor and the circus follower. I can purchase a suit of clothes or a meal in a restaurant and the stranger at my elbow will get the same for less.

The merchant can tell a showman a mile off. He is leary of you, Mr. Circus Man, and is going to do you first. How can this be done away with? It's easy—cut out your grafting and try to look and act like a gentleman at all times. Make the stranger respect you. Be honorable in your dealings with the merchant. Don't try to "gyp" him. Gain his confidence instead. If the few shows that ruffle the water would desist, it would soon be smooth sailing for the showman. There would be fewer rubes, and the circus would be a welcome visitor and not the victim of daily hold-ups from city officials and local merchants. Think it over.

THE CHAS. K. CHAMPLIN ENTERPRISES

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Recognized as the Leading Popular Priced Traveling Organization in Existence. Eighteen consecutive years of unbounded success. Presenting nothing but the very highest royalty plays obtainable for the approval of persons of refinement and good taste.

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The plays this season are: **"Under Cover," "The Man Between," "Kick In," "A Fool There Was," "The Old Homestead," "An Old Sweetheart of Mine," "The Bridge," "The Eternal Magdalene."**

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LIST OF OUTDOOR SHOWS AND THEIR WINTER QUARTERS

The various circuses which have toured the country during the past season have now practically all gone into quarters for the Winter.

Following is a list of the circuses and carnivals, with names of proprietors or managers. Where a separate office is maintained that address is given, and where no address is given the show is still en route:

CARNIVALS

Aiken (Famous) Shows, Sam Aiken, Cleveland, Ohio.

Alamo (Great) City Shows.

Allen Amusement Co., Frank Allen, 304 East Main Street, Ravenna, O.

American (Great) Shows, J. F. Murphy, Sumter, S. C.

Arena Amusement Co., Harry Dunkel, Nixon Theatre Building, Pittsburgh, Pa.

Barkroot Shows, K. G. Barkoot, Chilhowee Park, Knoxville, Tenn.

Beane's Greater Shows, "Doc" Beane, St. Louis, Mo.

Beasley's United Shows, R. C. Beasley, San Bernardino, Cal.

Bert's United Shows, Cresson & Wilson.

Big Four Amusement Co., E. L. Cummings.

Blondin Shows, Leo Blondin.

Boone's Mexico Ranch & Carnival Congress, Pete Boone.

Boyteaux Amusement Co., Roy Boyteaux.

Brown Shows, Frank M. Brown.

Brown & Cronin Shows, Brown & Cronin.

Brown & McGeary Shows, W. O. Brown and I. W. McGeary.

Brundage Shows, S. W. Brundage.

Campbell's United Shows, W. H. Campbell, Phoenix, Ariz.

Capital City Amusement Co., Lew Hoffman, Box 36, St. Paul, Minn.

Garden, Powers & Morefield Combined Shows, Forest City, N. C.

Central States Shows, J. D. Pinfold.

Clark's Greater Shows, A. S. Clark.

Clifton Kelly Shows, L. C. Kelly.

Columbian Greater Shows Co., 622 Columbian Building, Cleveland, O.

Cooper Bros. Shows.

Copping (Harry) Shows, Harry Copping.

De Kreko Bros. Shows, Jean De Kreko, 208 Belvin Street, San Antonio, Tex.

Delmar Shows.

De Veaux's Greater Shows, Inc., H. A. De Veaux, Baton Rouge, La.

Dixie Shows, W. T. Hughes.

Dixie (Greater) Shows.

Dominion (Great) Shows, Con T. Kennedy, Jacksonville, Fla.

Dorman & Krause Shows, Geo. Dorman, Darlington, S. C.

Dreamland Exposition Shows, J. A. Macy, 541 S. 17th St., Reading, Pa.

Great Eastern Shows, "Pop" Foster, Gaiety Theatre Building, New York City.

Ehring Amusement Co., Fred Ehring, Columbus, O.

Empire Amusement Co., G. L. Dobyns, Mariners Harbor, Staten Island, N. Y.

Enterprise Amusement Co., L. Crosman.

Evans Shows, Ed. A. Evans, Independence, Kan.

Evans & Platt Greater Shows.

Exposition Shows, J. Scharding, Chicago, Ill.

Ferari (Jos. G.), Jos. G. Ferari, Mariners Harbor, Staten Island, N. Y.

Foley & Burk Shows, E. M. Foley and E. M. Burk, 605 Humboldt Bank Building, San Francisco, Cal.

Flynn Shows, J. Francis Flynn, Roodhouse, Ill.

Gifford Shows.

Gibson's Trans-Syndicate Shows, Jas. H. Gibson.

Goodman Greater Shows, I. Goodman.

Graves Greater Shows, E. D. Graves.

Gray (Roy) Amusement Co., Roy Gray, 1402 Sample Street, Indianapolis, Ind.

Hamilton (Famous) Shows, C. L. Hamilton.

Hampton's Great Empire Shows, Elizabeth Hampton, Hamilton, O.

Hassan & Clark Broadway Shows.

Herbert Greater Shows, Columbia, S. C.

Heth's United Shows, Louis J. Heth, Twentieth Street and St. Louis Avenue, East St. Louis, Ill.

Hooper Greater Shows.

International (Great) Shows, Jos. Thonet and H. P. Morency, 136 West Forty-second Street, New York City.

International Shows, Ross A. Dano.

Isler Amusement Co., Louis Isler.

Jarvis Greater Shows, Wm. B. Jarvis, Atchison, Kan.

Jones (Johnny J.) Exposition Shows, Johnny J. Jones, Orlando, Fla.

Juvenal's Stadium Shows, J. M. Juvenal.

Kane's Shows, Maxwell Kane, Ocala, Fla.

Kennedy (Con T.) Shows, Con T. Kennedy, Jacksonville, Fla.

King Greater Shows, Jack Kline, Columbia Theatre Building, New York City.

Kline (Herbert A.) Shows, Herbert A. Kline, Box 68, Flint, Mich.

Kopp & Harrington Great Southern Shows, Wm. Harrington.

Krause Greater Shows, Benny Krause, 1827 E. Cambria St., Philadelphia, Pa.

Lange's Model Shows, A. E. Lange.

Layman Shows, Frank E. Layman, East St. Louis, Ill.

La Rue & Perry Shows.

La Grou Exposition Shows, Steve La Grou, Binghamton, N. Y.

Latlip Shows, Cap. David Latlip, Reading, Pa.

Leggette Amusement Co.

Leonard Amusement Co.

Little Giant Shows, Frank D. Corey, R. R. 4, Box 111, Benton Harbor, Mich.

Littlejohn Shows, Thos. P. Littlejohn.

Loos Shows, J. Geo. Loos.

Lukens Shows, Harry Lukens, Lukens' Gymnasium, Reading, Pa.

Majestic Amusement Co., K. P. Carlos.

Marine Amusement Co., S. Marine.

McLemore & Ellis Combined Shows.

Metropolitan Shows, C. E. Barfield, Box 693, Pensacola, Fla.

Monarch Greater Shows, John Zarro, Newark, N. J.

Narder Greater Shows, Charlie Narder.

Nashville Amusement Co., No. 1 and No. 2.

Nigro Greater Shows, C. M. Nigro, Memphis, Tenn.

Northwestern Shows, F. L. Flack, 51 East Market Street, Akron, O.

Pacific United Amusements, San Francisco, Cal.

Phoenix Amusement Co., Williams & Fowler.

Panama Exposition Shows, Box 505, Henderson, N. C.

Parker (Great) Shows, H. S. Tyler, Leavenworth, Kan.

Patrick (B. H.) Shows, Carnival Court, Buffalo, N. Y.

Paul's United Shows, J. A. Straley.

Peoples Amusement Co., E. A. Johnson, St. Louis, Mo.

Pollack Bros. Shows, Irving J. Pollack, 608 Lyceum Building, Pittsburgh, Pa.

Reading Carnival Co., Wm. Maine, 2810 Lafayette Street, Denver, Colo.

Red Ribbon Shows, S. Battiato.

Reithoffer's United Shows, Duryea, Pa.

Reynolds' Greater Show, Geo. Reynolds.

Rice & Quick Amusement Co., W. L. Quick, Durant, Okla.

Roberts United Shows, J. Stanley Roberts.

Rogers Greater Shows.

Rozell Famous Shows, F. A. Rozell.

Savidge Amusement Co., Walter Savidge, Wayne, Neb.

Sheesley's Greater Shows, John H. Sheesley, Pensacola, Fla.

Sibley's Superb Shows, Walter K. Sibley.

Sol & Rubin Shows, Sam Solomon and Rubin Gruberg, Scranton, Pa.

Smith's Greater Shows, C. Smith, Birmingham, Ala.

Smith (E. J.) Shows, Ed. J. Smith.

Southern Amusement Co., Don C. Stevenson, Galveston, Tex.

Southwestern (Great) Shows, C. J. Burckart.

St. Louis Amusement Co., E. W. Weaver, Atlanta, Ga.

Texas Amusement Co., A. Obadol.

Texas Budd's Combined Shows, P. J. Snell.

Todd & Son United Shows.

United Shows, C. H. Dunn.

U. S. Carnival Co., R. C. Carroll, Quincy, Ill.

Van Sickle (Cap.) Shows, R. S. Van Sickle.

Veal's Famous Shows, John Veal, Decatur, Ala.

Victoria Shows, Harry Witt, 207 Calendar Street, Boston, Mass.

Washburn's Mighty Midway Shows, Leon W. Washburn, Washburn Theatre, Chester, Pa.

Wallick Shows, Frank G. Wallick.

Whitney Shows, Albion C. Whitney.

Wieder Amusement Co., Wieder & Shades, 733 Clifton Avenue, Springfield, O.

Williams Standard Shows, Ralph Finney, Gaiety Theatre Building, New York City.

Wonderland Shows, Ltd., Leo Bistany, 1431 Broadway, New York City.

Woody Shows, J. W. Woody, Joplin, Mo.

World At Home Shows, James T. Clyde, Grand Pacific Hotel, Chicago, Ill.

Worlds Fair Shows, C. G. Dodson.

Wortham (C. A.) Shows, Clarence A. Wortham, Fair Grounds, San Antonio, Tex.

Wortham (Great) Shows, Clarence A. Wortham, Fair Grounds, San Antonio, Tex.

Zeidman & Pollie Shows, Henry J Pollie, Grand Rapids, Mich.

CIRCUS AND WILD WEST

Alderfer Circus, C. L. Alderfer, Denver, Ind.

Atterbury Bros. Circus, R. L. Atterbury, Beatrice, Neb.

Barnes Trained Wild Animal Circus, Al. G. Barnes, Venice, Cal.

Barnum & Bailey Circus, University Place, Chicago, Ill.

Christy Hippodrome Shows.

Carlisle's Wild West, R. C. Carlisle, South Cairo, N. Y.

California Frank's Wild West, C. F. Hafley, Streator, Ill.

Clark & Sons Shows, M. L. Clark.

Cooper Bros. Rail Road Shows, E. H. Jones, Riverside, Cal.

Cole Bros. World Toured Shows, J. Augustus Jones, Riverside, Cal.

Colorado Grant's Show, Mandalyn Stones, Sparta, Ky.

Eschman World United Circus, J. H. Eschman, Arkansas National Bank, Hot Springs, Ark.

Forepaugh-Sells Circus, Fred Gollmar, Baraboo, Wis.

Freed's Trained Animal Show, J. H. Freed, 605 Grant Street, Niles, Mich.

Gollmar Bros. Circus & Patterson's Trained Wild Animal Show, Jas. A. Patterson, Paola, Kan.

Gentry Bros. Circus, Jake Newman and Ben Austin, Memphis, Tenn.

Great Keystone Show, Sam Dock, Goochland Court House, Va.

Hagenbeck-Wallace Shows, Ed. M. Ballard, West Baden, Ind.

Heber Bros. Greater Shows, Benj. Heber, 312 East Seventeenth Avenue, Columbus, O.

Henry (J. E.) Circus, J. E. Henry, Stonewall, Okla.

Honest Bill's & Lucky Bill's Combined Shows, Quenemo, Kan.

Howe's Great London Shows, Americus, Ga.

Irving Bros. Shows, Crompton, R. I.

Kennedy's Wild West Shows, W. H. Kennedy.

La Mont Bros. Circus, C. R. La Mont, Salem, Ill.

Lampe Bros. Shows, Lampe Bros., Absecon, N. J.

La Tena Wild Animal Circus, Andrew J. Downie, Harve da Grace, Ind.

Lowery Bros. Circus, Geo. B. Lowery, Shenandoah, Pa.

Musselman's Auto Circus, Vincent P. Musselman, 611 West Fifty-fifth Street, New York City.

Montana Belle's Wild West.

Orton Bros. Circus, Orton Bros., Ortonville, Ia.

Old Dominion Shows, Teets Bros., Cape Charles, Va.

Rinaldo's Dog, Pony & Monkey Circus, Clyde Rinaldo, Oswego, Kan.

Ringling Bros. Circus, John Ringling, Candler Building, New York City.

Robinson's Ten Big Shows, Bert Bowers, Americus Ga.

Sells-Floto Circus, Tammen & Bonfils, Denver, Col.

Silver Family Show, Bert Silver, Crystal, Mich.

Sparks (John H.) Show, Sparks Show, Inc., Salisbury, N. C.

Sun Bros. Shows, Incorporated Stock Co., Macon, Ga.

To his many friends in the Theatrical Profession,

To the hundreds who have in the past featured his songs, and

To those who will sing them in the future,

JIMMIE V. MONACO

Wishes to Extend Best Wishes for

A Very Merry Christmas
and A Happy New Year

NINE AMERICAN PLAYS ARE NOW RUNNING IN LONDON

Whole Gamut of Dramatic Classification Represented in Productions by Authors from This Side; Within Last Six Months English Rights of Upwards of One Hundred Plays Secured by London Managers

THERE are in London to-day nine Simon pure American plays at as many theatres, while two others, though written abroad, first saw the footlights in the United States, and all of these are successes in the English metropolis.

In provincial England there are thirteen Yankee products of the pen, one of which may almost be classed as a play without a country, having been written with an American setting for an American actress by an English playwright.

In London "Daddy Long Legs," "High Jinks," "Peg o'My Heart," "Mr. Manhattan," "The Misleading Lady," "Potash and Perlmutter in Society," "Broadway Jones," "Monte Cristo" and "Romance" are vieing with the products of native playwrights for public favor.

The last named has passed its 900th performance in London. "Mr. Manhattan" has run for many months. "Peg o' My Heart" has stood the test of being switched from one theatre to another and has an equally long stay to its credit.

"Daddy Long Legs," "High Jinks" and "Potash and Perlmutter in Society" have all been pleasing Londoners for some time. "Broadway Jones" and "The Misleading Lady," two of the more recent of the American offerings, have more than three months to their credit, while the revivals of James O'Neil's old masterpiece, "Monte Cristo" and E. S. Willard's "The Professor's Love Story" have been running a number of weeks and still hold the public.

"Hobson's Choice," that play which after being turned down by the English producing managers was brought to the United States and here found instant favor, is filling the Prince of Wales Theatre, where it has held the stage since June 22 last.

Among the American stage works now touring the English provinces, the one which deserves first mention, is "Uncle Tom's Cabin." It is not considered strange that this play, a classic in its line, should always make a strong appeal to Americans because of its purely American setting. Because negro slavery was at one time an American institution, and because of the sentiment attached thereto solely to Americans. But it is strange that this play, which is nearly sixty years old, should at this day find favor in a foreign country, a distinction accorded to few plays written in the long ago.

"Peg o' My Heart" seems to have extended its popularity to the entire breadth of Great Britain for, outside of London, there are two companies playing it, and from every town in which they appear comes nothing but the highest praise.

It seems to be as easy for "Potash and Perlmutter in Society" to win the out-of-towners in England as it was in America, and they are getting familiar with the pleasing creations of Montague Glass through the medium of two traveling companies.

"Bella Donna," well known in America as a starring vehicle for Mme. Alla Nazimova, is making a successful tour of Great Britain, and seems to find the same favor in the towns that is given it here.

"Within the Law" has a universal appeal. It tells a story that has world-wide familiarity and it is, therefore, little wonder that our English cousins are "taking to it" as they are.

"Sunday," a play written by Thomas Racewood for Ethel Barrymore, in 1904, and made popular by her, is now, twelve years later, pleasing the fellow countrymen of its author.

"The Fatal Wedding," written by Theodore Kremer after the George R. Sims' style of melodrama, was produced in America by Sullivan, Harris & Woods in 1901 and hit the public fancy so forcibly that at one time there were four companies playing it. It is very popular in England and bids fair to be good for several seasons.

"The Belle of New York," which is now in the province, has been a favorite in England for a number of years, having had a long run in London about a decade ago.

William Gillette's old play, "The Private Secretary," the late Paul Armstrong's "Alias Jimmy Valentine," and Margaret Mayo's "Baby Mine" are all successes, and "The Girl in the Taxi" and "Her Only Son" are playing the nearby London section.

"Niobe" and "Charley's Aunt," both of English authorship but pronounced American successes, are in the "old timer" class, but seem still to be fresh in the provinces.

The above list pretty nearly runs the gamut of play classification. Drama, melodrama, comedy, farcical comedy, farce and musical comedy are well represented with several subdivisions by way of diversion. The plays, with the exception of "Uncle Tom's Cabin," are representative of the playwright's style for a little more than a decade and a half and still it would be difficult to tell by the reception accorded them which is the more popular with present-day provincial England, the play of today or that of fifteen years ago.

In reference to "The Professor's Love Story" it must not be construed that we put it down as an American play. It was written by J. M. Barrie about 1890 and before that author had made a name for himself. E. S. Willard was then one of England's foremost actors and to him Mr. Barrie sent the play which was consigned to Willard's trunk and it carted from one end of Great Britain to the other.

When Mr. Willard came to America, he made a marked personal success, but his plays did not have a lasting power. At a loss for a vehicle, he resurrected the Barrie manuscript, rehearsed and produced it. This was in 1892. The play was an instant success. The remarkable appeal which became proverbial in the Barrie plays was most marked in this work and has kept it popular up to this day. Thus it will be seen that, while it is of English origin, it was America in which it won its popularity.

The success of American plays in England has induced London managers to secure our plays and within the past six months the English rights of upwards of one hundred plays have been secured.

AMUSEMENT PARKS MUST PROVIDE CLEAN SHOWS

By O. C. JURNEY

THIS is rather a broad subject, and when I was asked by THE CLIPPER to put my views into a five hundred word article, my first thought was "How am I to do it?"

Of course the railway park, operated and maintained as a "feeder" for a car line, does not always, of itself, pay, but the increased revenue derived from the passenger traffic makes up for any deficiencies.

The park owned by private interests must of necessity pay if it is to exist. The days of large revenues in the park business are past just as such days will pass in the moving picture "game." Great crowds do not clamor to spend their money as they did in former days—you have to go out and get it. The theatres, that is the hippodrome and other large amusement enterprises, have satiated the public with the amusement park show material, so that, today, this and the fact that the public is discriminating and exacting make it essential that the successful outdoor amusement park manager be ever alive to new things with which to tickle the public's palate.

Fortunately it is the rides, the concert bands, the spectacular free acts, and similar features that make up the attractions of an amusement park and not essentially the shows—these later being incidental and not paramount attractions, especially as park patrons do not, as a rule, wish to spend much time housed in buildings, but prefer to be in the open.

Boating and bathing are valuable adjuncts to the general attractions and a park having these as natural advantages is most fortunate.

In these days the public must be given good, wholesome and clean amusements; they must be given more than their money's worth, rather than less, and in order to do this, the successful park manager must be as much a business man as a showman—a showman in order to meet the public's desires—a business man to be able to pay for them and still leave a surplus in his treasury.

In no other business that I know of does a man work so hard for the money he obtains as in the outdoor amusement park business or other outdoor show business. Every conceivable form of taxation is placed upon him, the public and public officials figuring, just as the old-time showman usually figured, that every "jitney" coming into the "ticket wagon" represents "velvet." What is not lost in bad debts, their philosophy said, because of its being a cash business is more than covered by rain, epidemics and other catastrophies beyond the manager's control, and when everything is taken into consideration the man who risks his money, time and energy in an outdoor amusement enterprise should be looked upon as a genuine benefactor of the human race—a real philanthropist and one of great courage and fortitude. It should not be overlooked, they thought, that he works long, hard hours that the public may play—may be amused.

There has been a dearth of new rides—real innovations—whether caused by the human mind being dormant in the matter of bringing out new rides or by capital being hard to interest, I do not know, but there is money to be made by those who will produce something worth while.

Shows can be obtained without number, but new rides and similar attractions are scarce.

In conclusion, I will say that my idea of an ideal amusement park is one with high class, clean shows, up-to-date, safe rides, plenty of music, flowers and light, good free acts, every comfort for the patrons, especially the women and children. Clean food and good service should be given in the restaurants, and all candies and similar commodities handled under the most sanitary conditions. There should be no fooling of the public, courteous concessionaires and employees, and the entire place should be conducted along such general lines that a man will feel safe in permitting his wife and children to attend them without him—get them in the afternoons and you will get him at night.

All of these, coupled with a good location, will bring success to any amusement park.

That You and Yours May Have a

MERRY CHRISTMAS

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ROBERT P. CLECKLER
MARY FOX
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ART G. KEENE

A. GORDON REID, Director

PRODUCER MUST BE THE BAROMETER OF PUBLIC TASTE

Shifting Sands of Opinion Make the Business More Uncertain Than That of Banker, Merchant or Farmer; Highest Hopes in Play Often Dashed to Pieces Without Glory of New York Premiere

By A. H. WOODS

THE white light of publicity that has beaten so fiercely on the theatre in the past few years and caused many of its cherished illusions to scurry into dark corners has so far spared the producing manager. The result is that for the general public a legend still remains about him both favorable and unfavorable, like that which haunted the shape of the almost mystical star of other years who took champagne baths and spent fabulous sums on her poodle. While nobody credits the producing manager either with milk baths or poodles, still the popular impression is that the producer's lot, unlike that of the policeman's, is a very happy one indeed and that all he has to do is press a button, whereupon a play marvellously invested and superbly cast springs up full blown to make him a fortune while he puffs his cigars.

The fact of the matter is that the only button the producer presses is the one which summons his secretary or his office boy to assist him in negotiating the infinite mass of detail with which he is swamped. A producer's happy lot is to be in his office at about nine o'clock in the morning attend to an overwhelming pile of correspondence, hold interviews, keep appointments, attend rehearsals, read plays, see actors, playwrights, directors and others, keep in touch with the minutest affairs of the theatrical world, attend to the expenditures of the thousands of dollars and all on the chance of seeing a play on which he has based his highest hopes, invested much money, and labored titanically to whip into shape, go under without even the glory of a New York premiere.

Probably no other business man in the world works so hard with so little certainty of result as the producing manager. The banker, the merchant, the railroad man, the farmer, are all pretty sure of their status. If their property fails to yield as much as it should one year it will make up for it the next. At any rate they retain an asset which is marketable at any time. Not so the producer. His only asset is his courage, his discernment, and his name. If his play doesn't sell immediately he can't hold it over until times are better. He is left with a worthless manuscript, an irretrievable loss and a dent in his reputation. All he can do is go ahead and build again an edifice whose foundations rest on the shifting sand of public taste.

And this leads us to one of the most important phases of the producing manager. He must be a kind of barometer of the public taste. He must be able to gauge below superficial indications the varying and uncertain inclinations of the public in theatrical fare. As the wisest of observers have come to the conclusion that the public itself doesn't know what it wants until it sees it, the difficulty of the producer in this respect is apparent. The best he can do is form a conviction, serve his bill as attractively as he can and then make people want it or think they want it.

The selection of a play for production is only reached after much deliberation because there is always so much at stake. Of course the producing manager always reserves for himself the final decision, but he invariably places dependence upon the judgment of one of his assistants. If the judgment of this assistant backs up his own the manager is reassured and it can be put down as a foregone conclusion that the play will be given a production.

The late Charles Frohman once replied to a friend, who criticized him for having produced a play which was such a decided failure that it was taken off at the end of the week, "If you can tell me which plays will succeed and which will fail, just by reading the manuscript, I will pay you a salary of $100,000 per year, and consider you the cheapest man on my business staff."

In making this reply the late manager had in mind the block over which any one reading a play is prone to stumble—the play that *reads* well!

It is a very easy matter to discern a poorly written, poorly constructed play, a play which, on the face of it shows its utter worthlessness, but a play which is well written, well constructed and *reads* well is the rock upon which many a managerialship has been wrecked.

A failure has given just as much work, worry and expense as a success, and sometimes more. And when it comes the manager has to get it off his mind quickly that it may not interfere with his next production.

But there are compensations. The satisfaction of "putting one over" is like that the artist experiences when he paints a beautiful picture, or composes a great song, or writes a memorable book. The producer can take pride in the play which his faith and judgment made possible and clothed; in the acting which is the product of his taste and direction and in the investiture which is the product of his money and sense of fitness. And the play that "goes over" atones for the many that didn't. Where the public approves it does so heartily and support generally. And the producer has the pleasure of knowing that he is giving people their money's worth in entertainment or instruction or both.

LINICK GOT A FORTUNE MAKING SLOT MACHINES

"I am going to America to earn my fortune and when I have succeeded and made good in that great new land I will come back for you—until then, auf weidersehn."

Speaking thus, the dark-eyed young man kissed his boyhood sweetheart and embarked for America. This was in 1892. This youngster was born in Frankfort, on the Main, Germany, in 1869, and was the second boy of nine children. In 1884 he graduated from public school and was apprenticed at the age of 14 to a wholesale notion house at the large salary of $1 per week which amount was turned into the household treasury to help feed eleven mouths. For eight years he remained with the firm and then came the burning desire for America. He landed alone in Chicago with a note to a friend who ran a dry goods store on Milwaukee Avenue. He was employed there for $6 per week, but remained only long enough to acquaint himself with the language, when he became a clerk in a wholesale notion house in the loop. In 1896 he decided to embark in business for himself, and taking his life's savings he chose the manufacture of slot machines.

Two years later, the young man's fancy turned to thoughts of love and taking an ocean grey-hound he sped across the deep to the town where he was born and there in the spring of 1898, Adolph Linick was married to Augusta Faller. He brought her back to America and on his return enlarged his business and formed a partnership with a young man friend of his by name, Aaron J. Jones. Linick & Jones organized the Midland Machine Company and began building and operating penny arcades in Chicago, starting with one on State street, near Van Buren, and branching out all over the country. Soon they had branches in St. Louis, Kansas City, New Orleans and Atlanta.

In 1905 he became active in the building of White City, Chicago's $2,000,000 amusement park, of which he has been a director for the past ten years. The following year with his partner, Jones, he formed The Hyde Park Construction Company, which built scenic railways, roller coasters, figure eights in all amusement parks of America. The story of Jones, Linick & Schaefer is the story of the first motion picture house in the State of Illinois, for Linick and Jones in company with Peter J. Schaefer, whom they had met in White City, formed the firm of Jones, Linick & Schaefer and opened the first motion picture house in the State of Illinois, in Chicago, on State Street.

In ,1907 they began operating Hale's Tours of the World and built the Orpheum Theatre. While Adolph Linick prospered, he did not forget his brothers sisters and parents back in the old country, for when he had made his fortune he brought them to America.

THE LOWLY NICKEL PLAYED A PART IN AARON JONES'S RISE

In 1893, a dark-eyed fellow was rummaging in the Anthropological building at the World's Fair grounds. An inspiration seized him. It was the only building in the grounds without a prospectus or magazine. He went to the Administration building, secured permission to sell magazines, and inside of a week's time had his brother and several other boys working eighteen hours a day, raking in nickels and dimes. The nickel and dime has played a tremendous part in the life's story of this interesting man. That was the beginning of Aaron Jones's business career.

True, he had been a clerk in a railroad office for two years prior to entering business upon his own hook. After the World's Fair had closed, and the giant Ferris wheel had been moved to a site on the north side of Clark St. and Wrightwood Ave., Aaron Jones purchased the privilege of dispensing candies.

The same year, in October, a newsboy friend, who had a stand at the Northwestern depot, came to Jones with a new invention. Most people termed it a contraption of the devil or a thing-a-ma-gig. Jones was impressed with it. He joined hands with the newsboy, whose name was George K. Spoor, and on October 20 in Waukegan, Illinois, the world was given its first motion picture exhibition by a machine known as Amet's Magniscope. It was not very successful, but it proved to establish Aaron Jones and George Spoor as the first exhibitors of motion pictures. Spoor has since risen to heights as president of the Essanay Film Co.

The story of Jones and his partners, Adolph Linick and Peter J. Schaefer, is the story of the moving picture show business in Chicago. On Jan. 1, 1906, there was one such playhouse in Chicago, no larger than the smallest now. To-day, there are more than 260 and practically all of them are making big profits.

The first motion picture house in Chicago and in the State of Illinois was opened on the night of Dec. 26, 1905. It was located at 191 State St. (old number), on the site now occupied by Browning, King & Co., Aaron J. Jones was its builder.

How this one playhouse became the nucleus of the vast Jones, Linick & Schaefer chain of theatres, which numbers among others the best playhouses in the loop; namely, The Rialto, the Colonial, the McVicker's, La Salle and Studebaker, is quite another story.

In addition to being president of the Jones, Linick & Schaefer firm, Aaron J. Jones is also the directing head of the Marcus Loew Western Booking Agency.

Mr. Jones can now look back twenty years and see himself as a little lad climbing up four flights of stairs and handing a crumpled piece of pasteboard to a blue-coated official. How different now.

Xmas Greetings

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HALSEY MOHR

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"A Day With a Composer"

A STORY IN RHYME AND SONG

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RACHEL CROTHERS GIVES HER VIEWS ON DRAMATIZING

Rachel Crothers, author of "Old Lady 31," says that dramatizing is a rather tiresome proceeding and in an interview recently expressed herself on that point as follows:

"Being asked to dramatize a book affects me exactly as the hackneyed red flag is said to affect the much quoted bull. Why? Simply because not one book out of a hundred contains the faintest germ of a play. They all have their stories, of course, and could be transferred to the stage, but so far as a basic, dramatic idea is concerned—that is a rare bird in a novel. So, when they asked me to make a play out of 'Old Lady 31' I wanted to explode and escape.

"But they told me the story, told it to me in about fifty words, before I could get out of the room, and I knew instantly that I was going to do it, although I pretended to consider. But remember that it was not the book that caught me. It was the bare idea of it—the new situation and its possibilities for human comedy and pathos.

"The old saying that 'one must read the book and throw it away before dramatizing it' is wise advice. Plays and stories are certainly totally different mediums. Given such and such characters, placed in such and such circumstances in a play, the nature of these characters must make them move to inevitable results. They cannot be impelled from outside. They themselves must convey in their natural, everyday speech who they are, what they are and why they are—all without explanations or sidelights from the author. And, at the same time, they must live out the story, strong and dramatic or small and simple, as the case may be, through this same medium of the normal speech and action natural to each particular character.

"A playwright cannot suddenly poke his head through the curtain and say to his audience, 'The man really is thinking thus and so in this scene,' or 'The woman is feeling this way or that,' or 'A most important thing has just happened upstairs which makes the hero realize now that the heroine did believe in him all the time.' No such help can be summoned to make the audience know what the author intended; the characters in the play have got to do it all.

"But the author of a book is privileged to digress and explain and tell you what kind of people he thinks they are and how he feels about this or that phase of life, and to skip about from place to place with his tale, telling us what is going on in a dozen different spots at once. Now, consider again the playwright, who must confine his story to the action which the audience actually sees and the time of its passing to about two hours and one-half. During this precious short time the complete story must march along; it must be lived, not told, by characters who are allowed to talk only to each other, never to the audience.

"One word said to the audience for the sake of explaining something makes book-writing out of playwriting and mere talk out of drama. The basic idea—unit, main theme or whatever one chooses to call it—is the foundation of a play, and everything else must be thrown away in the beginning. Upon this simple, solid structure the scenes grow in their relative values, gaining in importance and increasing in speed as the play progresses.

"Therefore, putting the episodes of a story into a play just because they are good episodes is the first thing to be avoided. The retention of the characterization of a story, of its atmosphere and quality, is the important thing in dramatizing that story. When this is done on a structure so completely a play in itself that one never would suspect 'it was taken from a story,' then the dramatist has done a really fine piece of work.

"One of the liberties I took with 'Old Lady 31,' incidentally, was putting it back in the '60s, so that the quaintness of the clothes would soften the piece."

GERTRUDE ST. CLAIR

Miss St. Clair is a commedienne of seductive sweetness, with a personality peculiarly piquant, and a voice of voluminous vivacity. Her lingering laughter lifts every lilt into a lullaby. Some winsome warbler, is Gertrude. She has delighted the denizens of the U. S. A. from the turbulent tide of the Atlantic to the limpid liquidness of the Pacific. Honolulu heartily hailed her. Japan jumped with joy at her jingles. China clamored at her cleverness and Australia applauded her ambitious antics.

Miss St. Clair has recently declined several tempting offers for musical comedy, preferring to remain with the big vaudeville success, Nowlin and St. Clair.

·ALWAYS WORTH WHILE·

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TEMPLE OF THE MOTION PICTURE

B'WAY AT 42'S ST.

No more gratifying success has ever been recorded in New York theatrical history than that attained by this internationally famous institution. Its incomparable orchestra, its superior pictorial features, its unique system of illumination in color, its pervading atmosphere of courtesy, and the refined comfort of its furnishings set it apart from any place of like nature either here or abroad. To all its friends, all its patrons, and all those who need but one visit to make them patrons, The Rialto extends the compliments of the season and its hearty wishes for success and happiness during the coming year.

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G FOUR

FRANK STANHOPE – HARRY FRANKEL
ED. DRURY – FRANK PICKETT
and Others

NS, MGR.

ESTON

RACEY

ET KING

RK, MGR.

ALPINE TRIO { DWINELL, RITH, ELBER

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SARAH HYATT

CHAS. WARD

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Like Pearls of Great Price

Are the CHAS. K. HARRIS song hits of the current season. Each song a shining pearl—perfect in lyric and melody; pure and sweet as an Angel's prayer; exquisite in melody, original in theme and story. Each one an artistic gem.

"Come Back"

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The new love-story ballad now sweeping the country.

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The Irish ballad classic of the world.

"The Story of a Soul"

The most unique child-song story ever written.

"Songs of Yesterday"

Containing excerpts of Mr. Harris' most famous old-time ballad hits.

"It's a Long, Long Time Since I Have Been Home"

The song hit of America. Van & Schenck's biggest hit. Ten encores at each performance.

"Love Me Little, Love Me Long"

Jos. E. Howard's masterpiece—now being featured by himself and his vaudeville partner, Miss Ethelyn Clark.

And the new novelty song of the season

"She Comes from a Quaint Little Town in Pennsylvania"

By Will J. Hart and Billy Vanderveer.

The New 1917 Hit

"My Little China Doll"

By Chas. K. Harris and Van and Schenck.

Instrumental Hits

***"American Hearts"**—March*
***"Neath the Hawaiian Moon'.**—Ukelele Waltzes*
"Skating Waltzes"
***"Grasshoppers Hop"**—Fox Trot*
***"One-Two"**—Polka*

CHAS. K. HARRIS

America's Representative Ballad House

Broadway and 47th Street New York City

FORTY YEARS AGO

DEDICATED TO

McINTYRE & HEATH

By OAKLEY SELLECK

Does friendship last? I'll tell you one—
McIntyre and Heath, and their negro fun,
Have spanned the years, forty or more.
They stuck together—since the days of yore,
Giving the world—yes, the best they had.
They had made, I judge—fifty millions glad,
Not only glad—but filled with glee.
When they're in town—there is gayety,
The man and the boys—with mother too
The Clipper says—there is fun for you.
McIntyre and Heath will soon be here.
So the Manager—and without a fear
He counts his cash—for he has a hunch
McIntyre and Heath's box-office punch
Will crowd the house—that will tell the tale
Yes, forty years since they hit the trail,
Will cash and coin—may last for long
Their friendship has—been quite as strong.
So here's good luck—to these black-face kings
Who make us laugh—as our memory brings
The quaint conceit—of the negro gal
That is McIntyre—and Heath's her pal.
So stars may come—and stars may go
But these men last long—with their funny show.
They both are rich—in this world's goods.
If they should quit—take to the woods
The rabbits—squirrels—foxes and birds
Would congregate—in flocks and herds
To laugh and chatter—in their way
And wish good luck—and hope they'd stay
And the "Ham Tree" they—had heard about
And the "livery stables"—hear them shout;
Then "Waiting at the Church" you bet,
McIntyre and Heath—has them laughing yet.

NOW PLAYING AT THE WINTER GARDEN SHOW OF WONDERS

Will star under Shuberts' Management in a new musical production, at the conclusion of their present engagement.

MERRY CHRISTMAS to all our friends

McIntyre & Heath

INDIFFERENCE IS OFTEN COSTLY TO BEST OF ACTORS

Actors will be actors the world over. At the last performance of Count Tolstoy's interesting "Der Lebende Leichnam" at the Irving Place Theatre a large and uncommonly intelligent audience watched the piece in breathless interest. The close of the fourth act as it was played by the company ends with one of the few dramatic minutes in the piece. The abandoned wife has at her request come to visit the mother of her lover. This woman begs the wife not to ruin the career of her son by marrying him. His principles have always been opposed to divorce. He is a person of such pure character and life that to make him the husband of a woman who has left her husband would be to ruin his moral if not his material prospects for happiness. Although the woman has been abandoned by her husband and is sincerely fond of her lover, she promises not to mar his career by taking him as her husband.

Then the lover enters. When his mother starts to tell him that the wife will not after all marry him, even when she has been divorced, he explains what the audience already knows. The lover has overheard every word of the conversation between the two women. The climax is one of the few striking minutes in the long drawn out and depressing drama.

Well, it happened that the excellent actor who was playing the lover made his entrance a minute too soon. So he stood in their presence as the two women finished their conversation. The actors thought it the most amusing thing that had ever happened.

The women shook with suppressed giggles. Finally Grete Meyer, who was playing the mother, could control herself no longer, and burst into laughter. The two others were able to control themselves a little. But as the curtain fell the three were seen to be having an uproariously funny time.

The audience was puzzled. What could the scene mean? Why should this dramatic episode end in laughter? Of course the effect of the act was ruined. But the actors did not mind that. They had their little joke. The author and the audience might go hang, so far as they were concerned.

There are others than the audience to suffer sometimes. In two particular cases the failure of popular actresses to interest their public is held by the managers to be the result of indifference.

ALBERT E. MacNUTT

The above is a likeness of a Canadian songwriter who is responsible for some of the biggest selling songs ever published in that country. "We'll Never Let the Old Flag Fall," enjoys the distinction of having been the best seller published on the other side of "the line."

Strange to say, Mr. MacNutt does not claim to have a wonderful collection of ideas, but he has a number of songs which have proofs of excellent merit.

His compositions include the "Flag" song, "By Order of the King," "I'll Not Forget You, Soldier Boy," "I Have a Secret to Tell" and a new one entitled "When the World Has Peace Again." All these numbers are published by the Anglo-Canadian Music Co., of Toronto.

"Best Wishes To Our Friends"
"To Our Enemies The Same"

HARRY HICKEY LEVAN

JOE DIXON CHAS. SAXON
CHAS. WARREN DODY MORRIS
ALTIE MASON LETTIE BOLLES
FLORENCE BROOKS

CLAIRE DEVINE

Principals
WITH
HENRY P. DIXON'S, Inc.

Big Review of 1917

Edward G. Ohmer
General Business and Characters with
The Billy Bryant Stock Co.

SEASON'S GREETINGS TO ALL

BEATRICE HERFORD

PLAYING UNITED TIME

Lillian Mortimer

IN VAUDEVILLE

Playing from one to four weeks, with four different playlets

Merry Xmas to All

Will Soon Be Released

He Likes Them Jukulele

By JAMES KENDIS

Introduced with Phenomena. Success by Van and Schenk in Dillingham & Ziegfeld's Stupendous Production "The Century Girl"

A Record Breaker

Come Out of the Kitchen

By JAMES KENDIS and CHARLES BAYHA

A NOVELTY THAT IS SURE TO CREATE A SENSATION

"KENDIS" -:- 145 West 45th Street, New York City

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Eighty-First Street Theatre

A. L. SHAKMAN, President and Managing Director

81st Street and Broadway

ALWAYS THE BEST VAUDEVILLE AND FILM PLAYS

2 Shows Daily

Prices, 15, 25 and 50c.

B. S. MOSS PRESENTS *Marie Empress* in "The GIRL WHO DOESN'T KNOW"

A PHOTOPLAY SERMON FOR PARENTS

It goes daringly far—yet its frankness is bound about with delicacy.

It tells the truth—not for exploitation, but to work out a Real problem.

B. S. MOSS M. P. CORP., 729 7th Ave., N. Y.

VAIL AMUSEMENT CO., Inc.

Present

Grown-Up Babies

As Good As the Best and Better Than the Rest

TED BARRON

WISHES A VERY MERRY XMAS AND A HAPPY NEW YEAR TO EVERYBODY

He is very thankful because of his two big hits

"LIBERTY" and "GEORGIA MOON"

and that he will have his Musical Comedy on Broadway this season.

METROPOLIS MUSIC CO.

Following the speech of Mr. Pulitzer at President Wilson's dinner, Rose LaHarte, formerly Prima Donna of the New York Hippodrome, sang Ted Barron's popular song, "L-I-B-E-R-T-Y."—N. Y. *World*.

MERRY XMAS AND HAPPY NEW YEAR

SEE ROEHM & RICHARDS SEE

216 STRAND BUILDING

Broadway at 47 Street NEW YORK

MANAGEMENT FINANCING

PUBLICITY ENGAGEMENTS

NEW AND EXCLUSIVE MATERIAL

ARTISTS' PERSONAL REPRESENTATIVE

NEW COMPANY WILL MAKE CHILDREN'S PLAYS SPECIALTY

A new producing firm composed of Alice Minnie Herts, Katharine Lord and Jacob Heniger will specialize in plays for children, giving them at such times as there may be demand and in such theatres as may be best suited to the purpose at the time. Theatres which are standing empty on four afternoons a week will be used.

It is part of children's joy in the theatre that they are doing a "grown-up" thing. Nine children out of ten would rather be shown to their seats by a real usher in buttons and gold braid than by a poor copy of Mother Goose or Bo-Peep. Children want in the theatre very much what grown-ups do—they want to laugh and be amused, they want to be thrilled by a little pleasant suspense, they want to see something that reminds them of something else.

Parents and educators want children to see only good and beautiful things, because on their plastic minds impressions are being made that are very permanent. These things are considered in the holiday matinees to be given. There is thrilling adventure in "Editha's Burglar," great ethical beauty in "The Travelling Man," and amusement galore in "Merry Christmas, Daddy!" besides a bit of very pleasant suspense which is resolved by the appearance of old friends of nursery lore.

Mary Austin, whose fantastic play "Merry Christmas, Daddy!" will be produced at the holiday matinees for children in the Cohan & Harris Theatre seems to be a woman of versatile genius. Last year the religious world was divided over a serious book of hers. The year before at the San Francisco Exposition she was personally staging her play of "Fire," the first free verse drama ever produced in America. Mrs. Austin's play, "The Arrow Maker," helped make the history of that gallant experiment The New Theatre, and is now in its second printed edition and a tremendous favorite for school productions. She evidently seems to have a strong bias toward the dramatic form.

Mrs. Austin does not believe in half measures. A short time ago she went over to Philadelphia to address some august body of clergy—the first time a woman had been asked to speak to this particular group—and she took with her the script of "Merry Christmas, Daddy!" for the final polishing! This little play is fantastic and Christmasy and has the atmosphere of the best loved old stories.

MERRY CHRISTMAS
AND
HAPPY NEW YEAR
FROM
BUSTER SANTOS
and
JACQUE HAYS
Direction SIMON AGENCY.

Merry Christmas
TO ALL
FROM
BILLIE REEVES

Lillian Mortimer
In Vaudeville
Playing from one to four weeks with four different playlets
Merry Christmas to All

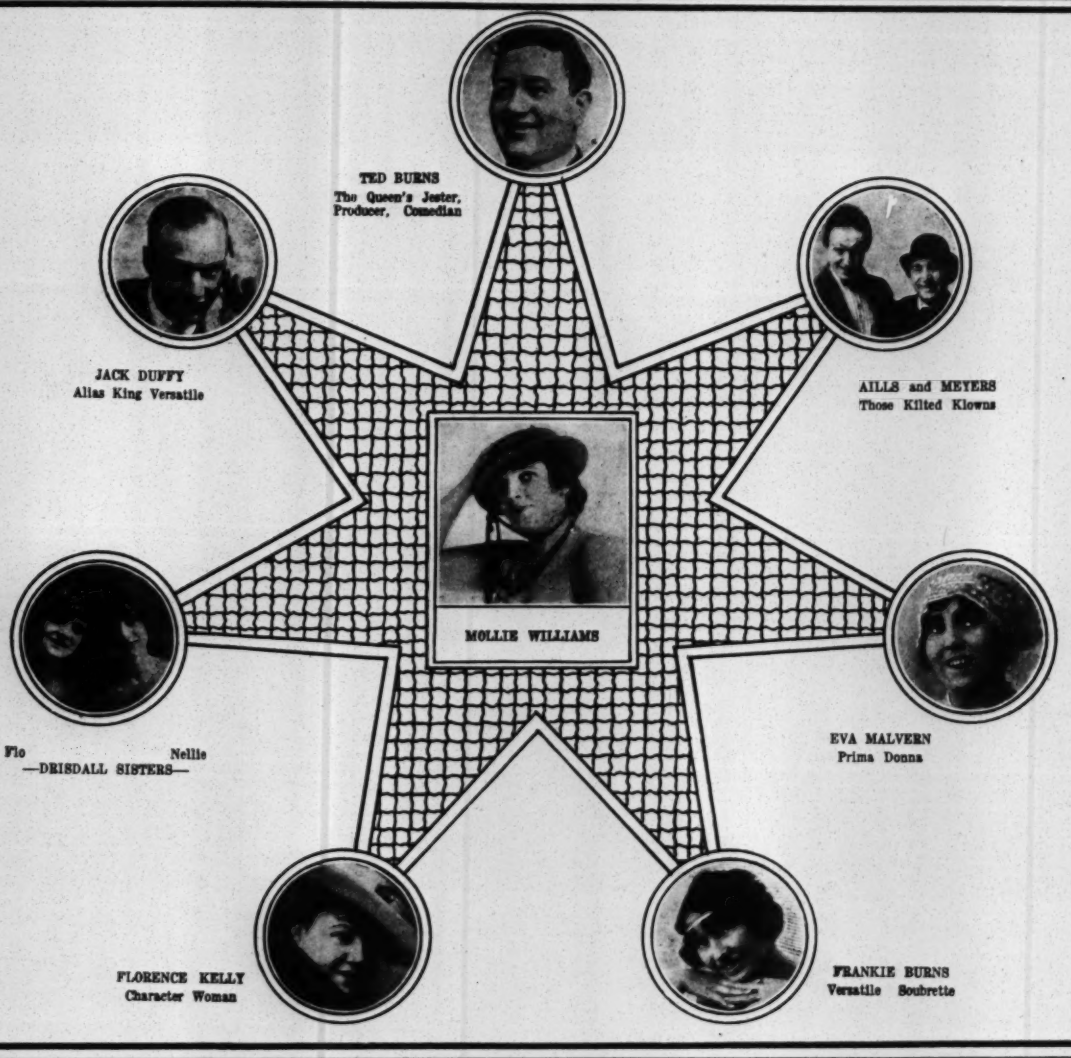
Rolfe & Maddock
THEATRICAL PRODUCERS
Room 711, No. 1482 BROADWAY NEW YORK

THE **SHEEDY** VAUDEVILLE AGENCY, Inc.
1440 Broadway, New York City
WISH ALL A MERRY CHRISTMAS

MOLLIE WILLIAMS' OWN SHOW

RECORD BREAKER COLUMBIA CIRCUIT

ONLY WOMAN STAR IN BURLESQUE MANAGERESS AND PRODUCER



Wishes

A MERRY XMAS AND HAPPY NEW YEAR TO ALL

Merry Xmas To All

FROM

TOM BROWN

AND HIS ATTRACTIONS

"The Six Brown Bros." "Six Harvards"

"Princeton Five" "Ching Lo Maids"

AND

"Tom Brown's Musical Minstrels"

NEIGHBORHOOD IS ONLY N. Y. THEATRE HAVING BOOK STALL

The Little Neighborhood Playhouse is the only theatre in New York with a bookstall all its own. The Washington Square Players lost at least that mark of intellectualism when they moved downtown from the Bandbox to Broadway, and no other New York theatre has had the wisdom to copy the little shop for published plays which Granville Barker used to maintain so temptingly and so profitably in the lobby of the Kingsway when he ruled the destinies of that charming London playhouse. But any night at the Neighborhood you may pick up a pocketful of good plays—plays, some of them, that have yet to be given in this country, and others that have found their first public from the Neighborhood's stage.

For example, some publisher around the corner has just issued a reading edition of Dunsany's "A Night at an Inn," and presumably it will sell like hot cakes all the rest of the year. It happens that this particular bookstall has established itself as profitable *per se*, but, quite aside from that consideration, the maintenance of one would help any producer (with a theatre in which to work) in the slow upbuilding of an audience for the kind of work he wanted to do. There ought, for instance, to be such a stall at the Little Theatre, the Booth, the Playhouse (during Miss George's season), the Belasco, the Comedy, the Punch and Judy, the Portmanteau, the French Theatre, and the Irving Place.

Up at the Bandbox, recently recaptured by the Germans, they have no plays for sale, but in the little lounge which opens off the lobby and was decorated by Mr. Frankl, they have a library of which a few titles, selected at random, are here reprinted:

"Causerie avec mes Eleves," by Sauveur.
"Young Acrobat," by Horatio Alger.
"Heads; or The City of the Gods," (Vols. I. and II.,) by Janet von Swarthout (eight copies.)
"Winning His Spurs," by Elijah Kellogg.
Army Regulations for 1857.
Standard Arithmetic.
"Annals of the American Pulpit."
"The Duchess," by the Duchess.
"By Sheer Pluck," by Henty.
"Life of Adoniram Judson."
Fourth Reader.
"Atonement and Justification," by Fuller.
"Jack Harkaway's Adventures in Greece."
"The Life of Mary Lyon" (new edition, 1856.)

So between the acts, at the Bandbox, instead of making for the nearest tavern, you drop into the lounge where late they read Wedekind and Schnitzler and Shaw and there, browsing delightfully for a while, you finally choose one volume out of all the rest, fling yourself into an armchair and read yourself sick.

This innovation has proved very popular.

BERTHA MANN HAILS FROM DIXIE

Bertha Mann, the Ruth Honeywell of "Justice," is a Southern contribution to the native stage. In Atlanta she shares the local pride with the late Henry W. Grady, the silver tongued orator and trenchant editor, both of whom were products of the Gate City of the South.

FROM SONGLAND

IRVING DODE

NEWHOFF & PHELPS

Wish Everybody a Merry Xmas and Happy New Year

DIRECTION GENE HUGHES, INC., AND JO PAIGE SMITH

Joyous Holiday Greetings

HAL EUNICE

Skelley and Sauvain

Presenting "SUCH IS LIFE"

Direction Gene Hughes and Jo Paige Smith

Merry Christmas To All

THE LEVOLOS

Direction H. BART McHUGH

B. F. KEITH'S
Colonial, Dec. 25th
Bushwick, Jan. 1st

Telephone, 1899 Bryant

JOSEPH E. SHEA

AMUSEMENTS

Suite 317, Strand Theatre Building

1583 BROADWAY NEW YORK

Jack Reidy

Juvenile Leading Man, wishes all his friends a Merry Christmas and a Happy New Year.

DIRECTION ROSE AND CURTIS SPECIAL SCENERY

NOVELTY SOAP BUBBLERS

OLLIE YOUNG & APRIL

The Act from TOYLAND
Bubbling along nicely over the Orpheum Circuit

JOE CHONG & ROSIE MOEY

"THE CHINESE CASTLES"

IN MODERN SONGS AND DANCES

"May the Oriental Gods heap blessings on your Occidental holidays."

REMICK'S CHICAGO BOYS

INCLUDING

Cliff McKay Eddy "The Obligato King," also known as "The Performers' Friend," who "writes a little"—	**Stephen Prideaux** Who can sing ballads in a way that "puts them in hit class" quickly.
Sydney Lachman The singer, whose fame in band work grows greater as the seasons pass.	**Paul Pratt** Whose rep' as a composer is second only to his fame as a pianist.
Lyman E. Goss, Jr. Who strokes the keys in a way that teaches any quartette anything teachable in record time.	**Walter King** The "Little Napolean" relied upon to do big things for the office as they should be done.
Mort Bosley Who'd rather land acts than do anything else in the world.	**Morrie Young** Whose "pull" with the Booking Agents is explained by the fact that he used to be one, himself.
Salvatore J. Stocco "That Classic and Operatic Boy," at the piano.	**Matt Klein** The chap whose voice has done much to make great songs show their greatness.

JOIN IN A WHOLE-HEARTED GREETING TO THEIR MANY FRIENDS

NOT TORPEDOED!

Been Submerged!! That's All!!

The Thirty Leagues Under the Sea

Corporation, ANNOUNCES that its contract with the Universal Film Manufacturing Company for the booking of the

Williamson Submarine Expedition Picture

expired December 10, 1916.

This is the first of the Submarine Pictures (7 reels). It has already cleared over a quarter of a million dollars. Only a tenth of the world's territory has been played. All foreign territory (except Canada and Australia) available. Twenty-four States as yet *unsold*—virgin territory!
Road companies to be launched immediately.
Full line of advertising for first class theaters.

All Communications to

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GEORGE M. WILLIAMSON, President

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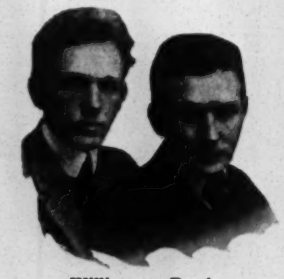
NEW YORK, N. Y.



Williamson Brothers
Only Makers of
Submarine Photo Plays

OSCAR V. BABCOCK

Free Attraction Extraordinary
Wishes His Many Friends All They Wish Themselves.

MEMORY OF TAKING GIRL'S PART NOT PLEASING TO BOY

If any one should ever tell little Miss Elizabeth Mears, when she grows up to be a star, that once when she was 4 months old, back in 1916, she played the role of a baby boy in Winthrop Ame's production of "Hush." she may know something of the pangs of resentment and rebellion that were Stephen Davis's once upon a time. For Master Stephen, who has now reached the serene and golden age of 13, impersonated a little girl with flaxen curls earlier in his histrionic career.

From the pinnacle of his thirteen years the actor can look back upon those mortifying days when he lived in constant horror that the gang would discover his disgrace and refuse to admit him to the Saturday morning ball game—can look back with a quiet philosophy unknown to him then. The thought of his own yellow curls allowed to grow longer than Lord Fauntleroy's, of the little dresses, and of the kisses of cooing and gurgling women who flocked back stage, innocently believing that he was the girl he seemed to be, rather amuse Stephen Davis now; but this is seven years after.

The girl in question was the adorable youngster with Francis Wilson in "The Bachelor's Baby," and the philosophical actor is young Mr. Davis, who gives such at attractive performance as Jimmie Bean, a real boy, in "Pollyanna." The director who staged the comedy was so impressed with the Davis youngster's curls that he put him in dresses to see if he could successfully simulate femininity. The deception was complete and Master Davis was doomed for the next three years. The program dodged the sex question by merely announcing him as "Baby Davis," and to hundreds of thousands of playgoers throughout the country Baby Davis was an adorable little girl. In fact, the dark secret has never been revealed before, and the budding young actor would not be exposed now were he not a sturdy, freckled boy whom no amount of curls and skirts could transform into bisque femininity.

"Say, it was awful," said young Mr. Davis, the other night, "the way the kids up in our neighborhood used to kid me. I wouldn't have minded it so much if I hadn't been forced to wear those long curls. I guess I licked about seventeen for calling me 'sissy' before I decided to stick around the house instead of going out to play. It got too lively for me. Some of the actors and stage hands at the Criterion started out to kid me, too, when we first opened, but I showed 'em where they got off."

Stephen didn't say exactly how he "showed 'em," but they say back-stage at the Criterion that one of the things he did will always be remembered by the dignified Clarence Handysides, who had an important role in "The Bachelor's Baby." It is reported that Stephen got into Mr. Handyside's dressing room one night before the latter arrived, and that he smeared the inside of his wig with a coat of glue. When it came to removing the wig at the end of the play the actor was obliged to visit a neighboring all-night barber shop and have much of his hair removed along with it.

Young Mr. Davis has had a busy stage career for a youngster of his age.

SOLDIER'S OATH
STAR
WILLIAM FARNUM

LITTLE GYPSY
STAR
DOROTHY BERNARD

SINS OF MEN
STARS
DOROTHY BERNARD AND
STUART HOLMES

FOOL'S REVENGE
STAR
W. H. TOOKER

UNFAITHFUL WIFE
STAR
ROBERT MANTELL

GREEN-EYED MONSTER
STAR
ROBERT MANTELL

ETERNAL SAPHO
STAR
THEDA BARA

GOLD AND THE WOMAN
STAR
THEDA BARA

EAST LYNNE
STAR
THEDA BARA

WRITTEN BY

Mary Murillo

WRITING FOR

Fox Film Corporation

THE VIXEN
STAR
THEDA BARA

HER DOUBLE LIFE
STAR
THEDA BARA

BLAZING LOVE
STAR
VIRGINIA PEARSON

HYPOCRISY
STAR
VIRGINIA PEARSON

WAR BRIDE'S SECRET
STAR
VIRGINIA PEARSON

AMBITION
STAR
BERTHA KALICH

LOVE AND HATE
STAR
BERTHA KALICH

UNWELCOME MOTHER
STAR
WALTER LAW

PARISIAN ROMANCE
STAR
COOPER CLIFFE

THESE CHICAGO BOYS

are directly and indirectly responsible for many of the song hits you hear whistled and sung wherever you go. Some of them write, some arrange, some sing and some manage offices where songs are circulated. But, whatever the individual work may be, these are the boys who make song-hits in the Windy West

Sig A. Bosley

Western Professional Manager for Shapiro-Bernstein & Co., opens the New Year in a spirit of thanks to those who helped make the old one so happy for him.

F. Henri Klickmann and Paul Biese

Composers of "Marigold Follies," now playing at Mismarck Garden, Chicago, and writers of over one hundred special numbers for such acts as Maurice & Walton, Carlos Sebastian & Dorothy Bentley, Mae Murray and many, many others, know those using their material will have a very Merry Christmas and most prosperous New Year.

XMAS GREETING!!!

To Our Friends

FROM

The Professional Staff of

FORSTER MUSIC PUBLISHER

INCORPORATED

Grand Opera House Bldg., Chicago, Ill.

MARVIN LEE, MGR.

ABE OLMAN BILLY REDFORD BOB BUTTONUTH
RAY ZAHER TOM PAYTON ADDY BRITT

JACK FROST

(Lyrics and Melodies)

AND

E. CLINTON KEITHLEY

JUST MELODIES

Want nothing better for the new season than retention of old friends, who encouraged them in their pleasant task of writing and popularizing numbers for

THE McKINLEY MUSIC COMPANY

Grand Opera House Bldg., Chicago

FRANK E. BARRY

Maker of High-Class Orchestrations

Grand Opera House Bldg. CHICAGO

"Good luck to all—and lots of it."

MURRAY BLOOM

Harry Von Tilzer's Western Manager, hopes friends made during the Old year will continue to use **"On The South Sea Isle"** throughout the New. You'll find him in the Randolph Bldg.

"The Home of the 'Blues'"

is open to you at 145 N. Clark St., Chicago

RAY C. BLICK "The Billy Smythe Music Co."

J. R. FIELDS

REPRESENTING A. J. STASNY MUSIC CO.
(Randolph Bldg., Chicago.)

All I can say is "Auf Wiedersehn"

Here's wishing all my pals a Merry Xmas and a Happy New Year.

MAX J. STONE

Western Mgr., J. W. Stern & Co. 145 N. Clark St., Chicago

Wishing all my friends—and even my enemies—a Merry Xmas and Happy New Year

BERT LOWE

with J. W. STERN & CO., Chicago Office

IRVING M. BIBO

The boy who came from the Far-West to the Mid-West to handle things for Will Von Tilzer, wants his performer friends to know he appreciates what they have done for him.

(Rudolph Bldg., Chicago)

EDDIE SAVAGE

Is working hard for Tell Taylor, in Chicago, but finds time to say "Hello!" to his friends.
See him when in the Grand Opera House Bldg.

WILLIAM FOX

Picture Achievements, 1916

DURING the year 1916, William Fox produced and presented to the public "A Daughter of the Gods"—the picture beautiful—with Annette Kellermann, the greatest "box office" moving picture ever made.

He also produced "The Honor System"—the greatest human story ever told, directed by R. A. Walsh, which will be the sensation of the coming season. He also produced 52 big features during 1916, headed by 100 celebrated box office names.

Picture Promises, 1917

FOR the year 1917 William Fox will present to the exhibitors and public 70 productions varying in length from 4500 to 6000 feet.

These productions will be on a scale of unsurpassed magnificence and will maintain the Fox standard.

William Fox will produce 52 comedy features of 2 reels each, released one every week with production details that will startle the world.

Watch for the announcement of another gigantic production.

THE WILLIAM FOX ORGANIZATION INCLUDES SUCH NOTABLES AS THESE:

THEDA BARA	VALESKA SURATT	WALTER LAW	HARRY HILLIARD	HERBERT HEYES
GLADYS BROCKWELL	WILLIAM FARNUM	CARMEN PHILLIPS	STUART HOLMES	ANNA LUTHER
DUSTIN FARNUM	JUNE CAPRICE	ANNETTE KELLERMANN	HANK MANN	CHARLES ARLING
KATHERINE LEE	JANE LEE	GEORGE WALSH	VIRGINIA PEARSON	and 500 OTHERS.

ALL THE WILLIAM FOX STARS APPEAR IN THE REGULAR PROGRAM

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Los Angeles, Cal., 734 S. Olive St.
Minneapolis, Minn., 627 First Ave., N.
Salt Lake City, Utah, McIntyre Bldg.
New Orleans, La., 826 Common St.
Omaha, Nebr., 315 S. 16th St.
Philadelphia, Pa., 1333 Vine St.
Pittsburgh, Pa., 121 Fourth Ave.
San Francisco, Cal., 107 Golden Gate Ave.
Seattle, Wash., 1214 Third Ave.
St. Louis, Mo., 3632 Olive St.
Syracuse, N. Y., 445 S. Warren St.
Washington, D. C., 305 Ninth St., N. W.
New York, N. Y., 130 West 46th St.
Newark, N. J., Strand Theatre Bldg.
New Haven, Conn., Poli's Theatre Bldg.

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Toronto, Ontario, 12 Queens St., East.
St. John, N. B., Band of B. N. A. Bldg., 1-5 Market Square.
Vancouver, B. C., 508-9-10 Orpheum Theatre Bldg.
Winnipeg, 115 Phoenix Block.
Calgary, Dominion Exclusives, Ltd.

UNITED KINGDOM
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Liverpool, 15 Manchester St.
Manchester, 28 Deansgate Arcade, Deansgate.
Newcastle-on-Tyne, 20 Westgate Road.
Leeds, 29 Albion Place.
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9a Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

AUSTRALASIA
Sydney, Symonds Bldg., 194 Pitt St., P. O. Box 56, General P. O.
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Sao Paulo, Brazil, 73 Rua des Gusamaes.
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FOX FILMS ARE FOR THE FAMILY

WILLIAM FOX, President — WINFIELD R. SHEEHAN, General Manager

Fox Film Corporation

General Offices: 130 West 46th Street, NEW YORK CITY

Now Playing: "A DAUGHTER OF THE GODS" with Annette Kellermann, Lyric Theatre, Broadway and 42nd St.—4th Month Capacity Business. Coming: "THE HONOR SYSTEM"—The Greatest Human Story Ever Told—R. D. Walsh's Master Drama.

Laugh After New Years | **Fifty-two Fox Film Two-Reel Comedies During 1917** | **One a Week After Jan. 1**

Sam Levey Presents Burlesque's Greatest Show

The Charming Widows

with an incomparable Beauty Chorus and cast including

EDDIE DALE — CONNIE FULLER — HELEN STANLEY
SAM CARLTON — JIMMIE COOPER — MAE CAMERON
ADA LUM — HARRY PETERSON

and

KYRA Without a Rival

ED. EDMONSON, Manager — WM. TRUEHART, Advance

Week of December 18, Olympic, New York
Christmas Week, Scranton, Pa.
NEW YEAR'S WEEK, Gayety Theatre, Brooklyn, N. Y.

AND WISHES EVERYONE A MERRY XMAS and HAPPY NEW YEAR

ALL EUROPE HAS SEEN PRODUCTIONS STAGED BY BENRIMO

Benrimo has the distinction of having staged a play in almost everyone of the European capitals, as well as in New York.

There are a few instances on record of plays of American authorship that have had a Continental production, though the list is indeed slim, but Mr. Benrimo's record is quite without parallel. The play was, of course, "The Yellow Jacket," and the series of special matinees of the comedy at the Cort Theatre makes the story timely. It is all the more a distinction, it may be added, in that in several instances Mr. Benrimo has acted as the artistic director in spite of the fact that the theatre was under the management of a director of world-wide repute—a very conspicuous instance being the Berlin representation. This was made at the Kammerspiele, where Max Reinhardt is the director-general.

"I have a smattering of French and German," said Mr. Benrimo, "but I spoke in the main what Herr Reinhardt amusingly characterized as 'Benrimo.' He meant the wordless tongue of the stage director who cannot avoid acting the scenes as he instructs the players. Mr. Reinhardt speaks only German, but I will admit that several of the members of his splendid company have a knowledge of English, or, if not that, of French. And with a combination of the three languages, plus a great deal of pantomime, I managed without any difficulty, and secured even the finer shadings of speech and movement.

"In Russia it was even more easy, for every player in a 'court' playhouse is required to speak at least one language in addition to his native one. In Budapest this was also the case, and since both Russians and Hungarians are gifted linguistically my path was far easier than one might expect. In Vienna and in the lesser German cities, such as Dusseldorf, Koenigsburg and Stuttgart, I had interpreters, but rarely needed them, as the players possessed almost invariably a quickness of perception and a deftness of execution that made it a genuine delight to work with them.

"The first foreign production was at the Duke of York's Theatre, in London. That was in 1913, the season following the presentation of the play in New York. The event was treated as both a 'news' and dramatic one, with reporters 'covering' the former. The Ambassador from China was present and paid 'The Yellow Jacket' one of its prettiest compliments. A reporter asked the natural question, 'Does the play truly represent Chinese life?' To which his Excellency replied, 'Sufficiently to make me very homesick!'

"I did not attend, for obvious reasons, the most recent European presentation, that at the Theatre de la Princesca, in Madrid, this Spring. But I received, via the management of the theatre, a letter from the King expressing his pleasure at having witnessed the premiere and his compliments to both authors and producers. There is one capital not yet visited—Paris. The play was to have been done in October, 1914; all the scenery and costumes were prepared and some of the parts given out to the players. This was to have been at the Comedie des Champs Elysses. I expect that the plans will be carried out, possibly even before the end of the war, though that is yet to be decided."

STUART WALKER'S PORTMANTEAU IS BASKING ON B'WAY

Stuart Walker's Portmanteau Theatre has basked within the glare of Broadway and promises to continue basking there for a considerable time to come.

Mr. Walker acquired most of the knowledge that enabled him to construct the Portmanteau and write a number of the plays that will be acted on its stage, under the tutelage of David Belasco. Before he came to New York he had dabbled in amateur theatricals in his home city of Cincinnati. During the six years he was a member of the Belasco staff Mr. Walker served in the capacities of stage director, play reader and general understudy. Sometimes he played bits in the Belasco productions and not infrequently he was called upon to go on in place of one or another of the principals.

He applied the vast fund of knowledge of the stage and theatre acquired in this thorough school to his little playhouse with the result that in spite of its diminutive nature any drama that does not require large numbers of players or spectacular settings can be acted on it. Its inventor worked out a system of lighting by which various effects can be obtained by attaching the lights to an ordinary incandescent socket. Such an arrangement was especially important because the collapsible theatre was designed to be set up in drawing rooms. The stage is also equipped with wings, a cyclorama and a collection of settings. It has a small apron and no footlights, the absence of these being a part of the Belasco creed.

The Portmanteau stage is twenty-two feet wide, eighteen feet deep and sixteen feet high. When packed for shipping it is contained in ten cases weighing 1,500 pounds. These cases become the foundation of the stage when it is set up, a process that requires two hours.

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"PIERROT THE PRODIGAL"
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Kind regards to Arthur and Morton Havel

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Principal Comedian — SPIEGELS REVUE

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CHAS. ROBINSON AND HIS FAMILY

Wish All A Merry Xmas
and A Happy New Year

ONE BIG HIT

"THE PARISIAN FLIRTS" CO.

Season's Greetings

Blanche Merrill

REAL ARTISTS HAVE GUIDED FOOTSTEPS OF JANE HOUSTON

Jane Houston is a relatively new name in New York casts, but her work as Emily Frothingay, the temperamental tragedy queen of "Major Pendennis," at the Criterion Theatre, has placed her at once well forward. Miss Houston is a contribution from Mississippi and one of the very few stage representatives from that State. Her first experience was with "The Sins of the Father," one of Thomas Dixon's melodramas. Here she had the opportunity of playing more one night stands than generally fall to the lot of the aspiring artist. She gained valuable experience, however, and when she returned to New York was engaged for a part in "Within the Law," with which she remained for two seasons.

A season in stock at Dallas, Tex., which had been her home for some time, followed, and then her first opportunity came with Margaret Anglin, with whom she played in "Lady Windemere's Fan," "Mrs. Dane's Defence" and "Green Stockings." Jessie Bonstelle next engaged her for her company at Buffalo and Detroit, and she had the opportunity here of creating several parts in new plays. Her appearance won the admiration of William A. Brady, and he placed her in his melodrama "Life," and her great moment arrived when B. Iden Payne, seeking exactly the person to portray the emotional qualities of the Irish queen of tragedy as Thackeray had drawn her in his book, selected her from a group of aspirants. Her success here was as great in the cities visited as it was in New York.

"I have done my best during the short time I have been on the stage," she declares, "and whatever success I have achieved, I owe to my directors, my principals and to my own personal efforts. I have been unusually fortunate in my principals. Margaret Anglin, Jessie Bonstelle and John Drew would encourage any actress to her best efforts. Emily Frothingay, my present character, is splendid.

Let Wolfie Gilbert Be Your Santa Claus

—Criticus

HERE comes Christmas, and Santa Claus Gilbert has some wonderful gifts of song for you—gifts that bring to you the Greater Gift of the Stern High Sign; that mighty "hand" that greets every number that Gilbert gives you. Let him put into your Christmas stocking

MY HAWAIIAN SUNSHINE

a present that will last you long into the New Year, and that will be the source of much joy not only to you but to all who hear you sing it, for, remember, it is the song that brings Hawaii into the hearts of America. And who would want a more delightful Christmas offering than

SHADES OF NIGHT

Mme. Chilson-Ohrman and Dorothy Jardon and Marion Weeks and many others put it on their Christmas lists (and on their before-and-after Christmas lists, too). It will be a long-lasting present, too, for it is not a song of a minute nor of an hour. It is destined to last. Too, our Santa offers

MY OONAN

the sterling Hawaiian number that outlasted the so-called "craze," and that greets you now, at Yuletide, at the height of its remarkable popularity. A genuinely desirable gift it is, for every singer. For it the professional owes much to Wolfe Gilbert, Anatol Friedland and Carey Morgan. Another perfect present is

Out of the Cradle into My Heart

the "grown-up" lullaby by L. Wolfe Gilbert and Anatol Friedland; the ballad beautiful that sends a thrill into the hearts of even the most blasé. Its gentle sentiment blends with the spirit of Christmas and with the right spirit of all times. And think of

Pray for the Lights to Go Out

another gift o' gladness; Tunnah & Skidmore's mighty coon-shout that came out of the West and captivated all of America. Sophie Tucker—and many others—have this number with them at Christmas. Now we are getting down to the bottom of the stocking where the kiddies always found some of the most precious treasures, and we find

WAITING FOR YOU

Onofrio Sciacca's beautiful ballad of tender sentiment. The song that is making such a wonderful appeal to all human hearts. It is a master-gift at this season. To round out the holiday offerings, there are

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PIERROT AND PIERRETTE | **I'VE GOT THE ARMY BLUES**

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BLAME THE AGENT

By Maurice E. Cain

When you organize a company—a guaranteed success—
If your notices are rotten in the local daily press,
If you run into a hurricane of trouble, more or less,
Blame it on the agent.

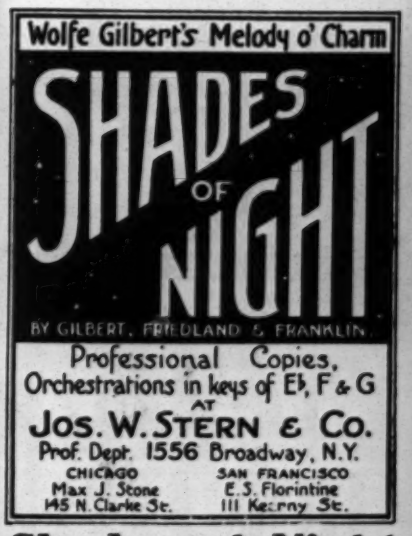
If the railroad weighs your baggage up and soaks you for excess,
Though you try to con the baggage man and leave him your address,
Should he refuse to take the pass you've tried so hard to press,
Blame it on the agent.

If you open up to standing room in some deserted trap,
The manager will greet you with a smile and raise his cap;
If you make a post in some old town that isn't on the map,
Blame it on the agent.

If your printer disappoints you and your dates should go astray,
If your lithographs and three-sheets should be sent the other way,
The boss receives a letter from the printer just to say—
Blame it on the agent.

If Gabriel should blow his horn before you've time to pray,
If your prospects on the season are not looking very gay,
If you should go to hell upon the resurrection day,
Blame it on the agent.

If things are looking rosy it's no more than you expect,
You owe it to your judgment and magnetic intellect;
And when the season's over you can say "I recollect
A fellow called the agent."



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General Manager

SID WINTERS

Principal Irish Comedian Thoroughbred Show, wishing a Merry Christmas and Happy New Year to all my friends.

Welba Lestina

Leading Woman

E. V. PHELAN'S

Lonergan Players

Lynn, Mass.

LIONEL GILES TELLS INTERESTING STORY OF CHINESE THEATRE

In view of the great interest aroused by the performance of "The Yellow Jacket" at the Cort Theatre the following account of the Chinese theatre by Lionel Giles of the British Museum is timely:

It seems probable that the drama in China, like that of Greece, had its origin in the sacrificial ceremonies of religion. We know that in the time of Confucius, 500 B. C., it was customary for solemn dances to be performed in the ancestral temples, at which feathered wands, battle axes and other objects were brandished in unison by the dancers. We also hear of pantomimic displays and representations of ancient historical events divided into a number of scenes. Certain ceremonies for the expulsion of evil spirits, in which a house to house visitation was made by villagers dressed in fantastic garb, may also have some connection with the beginnings of dramatic art. Others are inclined to derive the drama from the puppet shows which from time immemorial have been a feature of the life of the people, and they point to the fact that in many parts of China a theatrical performance is still preceded by a display of marionettes. However that may be, it is certain that for the immense period of 1,200 years after the time of Confucius no great development of the drama can have taken place, if indeed it can be said to have existed at all. No record of anything in the nature of a modern stage play can be traced until the reign of the Emperor Ming Huang of the T'ang dynasty, in the first half of the eighth century, A. D. Being exceptionally fond of song and dance, this emperor is said to have founded a sort of academy, known as the "Pear Tree Garden," where a company of 300 persons was personally trained by him for the production of what, for want of a better name, may be described as operas. Music must have constituted the basis of these performances, but it seems that the slender thread of a story was also introduced between the choral songs, and to this day actors in China are often called "apprentices of the Pear Tree Garden."

During another long interval of 500 years there is no evidence that theatricals spread further than the imperial court or became part of the recognized amusements of the people. It was not until the close of the Sung dynasty, in the middle of the thirteenth century, that the dramatic instincts of the Chinese were really awakened. The impulse seems to have come from without, for it is precisely in the period when the all-conquering Mongols were engaged in adding the Celestial empire to their vast domains that Chinese dramatic literature begins. The earliest stage play that has come down to us, "The Story of the Western Pavilion," is also one of the most exquisite from a literary point of view, though more lyrical in character and less vigorous in action than many that were to follow.

A marvellous creative period now set in, almost comparable in fertility of genius to our own Elizabethan era. The names are recorded of no fewer than 564 plays and of eighty-five playwrights who lived under this dynasty, and a collection of the hundred best pieces has been preserved

(*Continued on page 59.*)

Greetings!

EDNA MUNSEY

"The Pollyanna of Vaudeville"

May Life's mirror for the New Season reflect nothing but happiness for my friends.

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Season's Greetings

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(*Continued from page* 57.)

to form the classical repertory, so to speak, of the Chinese theatre. Of these one of the most famous is entitled "The Orphan of the House of Chao," a thrilling drama based on historical fact, in which cruelty and craft are met by fidelity and self-sacrifice, with poetic justice in the end. When the Mongol line was replaced by the native Chinese dynasty known as the Ming, the great outburst of dramatic activity had already begun to wane, and the succeeding period was comparatively poor in works of outstanding literary merit. A brilliant exception is "The Story of the Guitar," a play of moral depth and beauty but somewhat exaggerated pathos, which was performed for the first time in 1404.

Modern Chinese plays still follow, in external construction at any rate, the model of the dramas produced under the Mongols. They are usually divided into four acts, with or without a prologue, and are accompanied throughout by an orchestra consisting of gongs, drums and cymbals, besides string and wind instruments. The words are delivered in a high pitched recitative, varied by bouts of chanting in passages where special stress is required for the heightening of emotion or the utterance of moral reflections. There is, as a rule, one particular character who breaks at intervals into song and fulfils in some degree the function of a chorus. Few Chinese plays last much over an hour, the average length being about forty-five minutes, part of which may be taken up with "gag." It should be remembered, however, that the acting version is considerably shorter than the printed work as it would appear in a book. It is the rule for a number of plays to be performed continuously. A clash of cymbals announces the conclusion of each, but there is no other interval. This accounts for the widespread notion that Chinese plays are ridiculously long, the contrary being nearer to the truth. There is no sharp distinction such as we are accustomed to draw between comedies and tragedies, the latter genus, in the strict sense of the word, hardly existing at all.

Plays are roughly classified as civil and military. Military plays are chiefly based on episodes drawn from the inexhaustible mine of Chinese history, and deal with the heroism or villainy of emperors, celebrated generals and other famous historical personages. A great deal of fighting takes place on the stage, accompanied by all manner of gymnastic and acrobatic feats. Civil plays comprise all the events of every-day life, and range from domestic drama and the comedy of manners and intrigue to farces and burlesques of the noisest, and frequently of the most obscene, description. Falling somewhat outside these two main classes are the quasi religious plays dealing with exhibitions of Taoist magic, or the very popular variety of comedy in which priests, both Buddhist and Taoist, are held up to ridicule.

(*Continued on page* 61.)

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A Happy New Year **Jack Glogau**

Xmas Greetings

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Compliments of the Season

FROM

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TOM SULLIVAN

FRANK BERTRAND

Mr. Bertrand is from England. His career in this country during the past fifteen years has been spent in musical comedy. A product of the San Francisco musical comedy managers, his activities show him to have worked in over 60 royalty musical comedies during this time. His experience makes him equally at home producing as playing a character role. This season he produced "The Red Widow," "My Best Girl," "The Broken Idol," and five other musical comedies for March's Musical Merrymakers, and is now doing the character comedy roles with this company, playing week stands through the Eastern States.

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MERRY CHRISTMAS
Al. G. Fields

(*Continued from page 59.*)

Chinese actors are almost exclusively natives of Pekin, and it follows that the language they speak is only intelligible in those parts of China where some form of the Mandarin dialect prevails. In many of the southern and southeastern provinces the audiences have to rely largely on their quick comprehension of gesture and facial expression. The historical plays, moreover, are performed in a language more concise and elevated in style than the common vernacular, and could not be easily followed but for the fact that every Chinese audience is perfectly familiar with the outline at least of the stories enacted.

A full Chinese theatrical company is made up of fifty-six persons. The various roles are classified and kept distinct, each actor being expected to play only one particular class of character. The principal classes are: (1) Sheng, including the parts both of hero and walking gentlemen; (2) Ching, the bold and unscrupulous villain; (3) Tan, the female parts, respectable and otherwise; (4) Ch'ou, the low comedy man. Contrary to the usual belief, women took part in theatricals throughout the Mongol and Ming dynasties, and a stop was only put to the practice as late as the eighteenth century under the reign of the Emperor Ch'ien Lung, whose mother had herself been an actress. Of recent years the ban has been removed, and an increasing number of women are again performing on the public stage. Chinese actors are notoriously among the finest in the world, those who take female parts showing particular skill and likewise commanding the highest salaries. Gorgeous dresses are worn, and the makeup, if not always realistic, is strikingly effective. The actor's life is often wretched in the extreme. Bought or hired from poverty stricken parents at an early age, he is subjected to a very rigorous course of both histrionic and acrobatic training. In addition he has to memorize between a hundred and two hundred parts, so as to be able to appear in them at a moment's notice, without rehearsal or prompter. In spite of his comparatively high intellectual standard he is nevertheless regarded as a social outcast, and all his descendants to the third generation are debarred from competing in public examinations.

Permanent theatres, in the proper sense of the word, are to be found only in Pekin and Canton and some of the larger treaty ports. Even in these the accommodation is very simple. There is a pit furnished with benches and a table in front of each, and a balcony divided into a number of separate boxes. The stage, which is built out into the auditorium so as to be commanded on three sides, must on no account face west, this being the inauspicious quarter controlled by the White Tiger. (It may be noted as a reassuring circumstance that the stage of the Duke of York's Theatre faces east.) There is no scenery, no curtain and but few accessories. Two doors at the back serve, one for entrance, the other for exit. The theatre, except where customs have been modified by foreign influence, is free to all, but it is understood that every visitor will pay for some refreshment.

Open air performances, however, are the rule throughout the country at large. On the occasion of some rich man's birthday a troupe of players will be engaged.

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Composer of "Are You from Dixie?" and many other of the big "Dixie" song hits of the present day.

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" 'SEE DIXIE FIRST' is a natural hit and needs little boosting to go over
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"MY DUSKY ROSE," Etc.

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HOLIDAY GREETINGS
FROM
FROLICS OF 1917 COMPANY

MERRY CHRISTMAS
Eddie Foy AND Seven Younger Foys
DIRECTION HARRY FITZGERALD

JOE OPPENHEIMER'S Famous
BROADWAY BELLES
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MISS AMY EVANS | JOE MARKS
MISS JANE MAY | SAM BACHEN
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NORBERT SINAI | GEORGE E. SNYDER
NOT FORGETTING THE CHALLENGE CHORUS

FRANK WILCOX
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SEASON'S GREETINGS
BURLEY & BURLEY
"The Dude and The Scot"
Direction MAX HART

1870 John Le Clair Still JUGGLING 1917

JANE WHEATLEY ON SOUTH AMERICAN STAGE ONE SEASON

It is not every actress who can boast of a season in South America, yet such is the privilege of Jane Wheatley, who plays with charm and variety the part of Mrs. Marion Ellsworth with William Hodge in "Fixing Sister" at the Maxine Elliott Theatre.

"I was a member of the Belasco-De Mille company," says Miss Wheatley, "which toured South America in 1908. Our repertoire comprised eighteen plays, most of which had been Broadway successes. Our season lasted for a period of ten weeks—eight weeks spent in Buenos Ayres and one each in Montevideo and Rosario.

"The experience was a genuine and fascinating lark; no worries, no inconveniences at any time of the engagement. The sale of seats was by subscription only and as the seats were entirely disposed of before we arrived we naturally felt secure against any possible disaster. We presented, among other plays, 'The Charity Ball,' by Belasco and De Mille; 'Sherlock Holmes,' the younger De Mille's play of the Canadian Northwest, 'The Royal Mounted,' and Oscar Wilde's 'Lady Windermere's Fan.' Naturally the subtlety and brilliance of the Wilde comedy was lost upon the Spanish audiences, since we played entirely in English. The spectators followed the story of each play by watching closely the action of the characters. 'Sherlock Holmes' proved our most popular offering, due no doubt to the fact that the detective tales are familiar to the people of South America and that the play contained greater action than any of the others."

Miss Wheatley explained that Spanish audiences are uniformly kind and hospitable.

"They applauded us generally and looked upon our engagement as a distinctly society event—something representative of the 'great world of Broadway,' which must be patronized for the sake of culture and education. We played to crowded houses everywhere and our season attained such vogue that many social functions were held in our honor.

"I am surprised that more American managers do not take advantage of the splendid opportunities offered in the South American field. No company from this country, provided it contained competent players and presented meritorious plays, has ever gone there without reaping handsome profits. South Americans have confidence in the amusement productions of the United States. This is partly due, perhaps, to the remarkable hold which Caruso has upon the affections of the people. Coming from New York, as he does, to sing in the leading opera houses of Brazil and the Argentine, he has a strong influence in making the theatre-going public believe that whatever is produced in New York must be worth while."

Before joining Mr. Hodge's company, Miss Wheatley played two seasons in the New York company of "On Trial," appearing as the Widow. She was seen as Calpurnia in William Faversham's production of "Julius Caesar," and has taken principal roles in "The Girl from the Golden West" and other plays.

ROSE SYDELL

JOHNNIE WEBER

and

BILL CAMPBELL

Wish Everybody

A Merry Christmas

and

A Happy New Year

CHRISTMAS GREETINGS

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THOMAS J. GRAY

Vaudeville Author

Sketches *Songs*
Monologues *Scenarios*

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We wish All our Friends Happiness and Prosperity for the coming year

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Wishing all my friends a Merry Christmas and Happy New Year, who are slaving in burlesque the same as I.

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THE AVON COMEDY FOUR
In Their Own Humorous Version of
"A HUNGARIAN RHAPSODY"
Cast
The Proprietor ..... Charles Dale
Sam ..... Harry Goodwin
Morris ..... Irving Kaufman
The Chef ..... Joe Smith
Direction MAX HART

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326 Hanover Street, Boston, Mass.

PROVIDENCE'S NEW THEATRE IS NOW UNDER CONSTRUCTION

PROVIDENCE, R. I., Dec. 10.—Among those at the ceremony of the breaking of ground for the erection of the new B. F. Keith Theatre were Mayor Joseph Cainer, who turned the first spadeful of earth, and who also spoke in behalf of the city of Providence, and Henry A. Carpenter, one of the leading members of the local chamber of commerce, who made a speech in behalf of that body. George Gardner, president of the Union Trust Company, spoke for the business interests of the city. Edwin Arden spoke for the actors, as did Miss Helen Reimer, who for sixteen consecutive years has been a member of the Albee Stock Company, and who came on from New York especially for the ceremony. The different speakers were introduced by Charles Lovenberg, manager of the B. F. Keith Theatre.

The following is Mr. Albee's letter, read by Mr. Lovenberg:

"Thirty years ago, associated with B. F. Keith, I came to Providence to lease for him what is now the Nickel Theatre. Since that time, and up to the time of his death, I was closely associated with him in all of his theatrical enterprises throughout the United States. In the later years of B. F. Keith's life the burden of the business rested on the shoulders of his son, A. Paul Keith and myself, and upon his death A. Paul Keith and myself became partners in the ownership of the wonderful B. F. Keith circuit of theatres, which he labored so long and hard to establish. How well he established these theatres is a matter of pride and record throughout the world.

"Some fifteen years ago B. F. Keith turned over to me the present Keith's Theatre after he had remodeled the same at a very large expense, and with the right to use the name of B. F. Keith. I have endeavored since that time to keep up the high standard set by him in all his theatres and, feeling that the time had come when Providence should be repaid for its loyal patronage, A. Paul Keith and myself decided to erect one of the most magnificent theatres in this country. The site chosen for the same, by a coincidence, is the very one where B. F. Keith first did business in Providence, and the owner of this site, J. Edawrd Studley, is the same gentleman with whom B. F. Keith did business when he first came to Providence.

"In behalf of A. Paul Keith and myself, and in memory of B. F. Keith, I want to state to those attending the ceremony and to the citizens of Providence that an institution will be erected here that every man, woman and child will feel proud of. All the modern devices known to theatrical architecture will be employed and the welfare and safety of its patrons has been given the greatest consideration by Mr. Keith and myself and your worthy inspector of buildings, Spencer B. Hopkins.

"Mr. Keith and I feel that the constant growth of Providence entitles it to just such institutions to keep pace with its enterprise and future, and we are proud to be among those who have established a name in business in your thriving metropolitan city and trust that for the length of this lease, which is for seventy-five years, the name of B. F. Keith, with all that it stands for, will be honored."

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Words by DARL MacBOYLE Music by OTTO MOTZAN

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AL G. FIELD

Al G. Field began his stage career at the early age of 14 years as a member of Palmer's Pilgrim Progress Co. Then with Sam Sharpley's Iron Clad Minstrels, and later with the Thayer-Noyes Circus appearing in the concert, Bidwell and McDonough's "Black Crook," George L. Fox's Original Humpty Dumpty Co., Haverly's Southern Minstrels and Simmons' and Slocum's minstrels, prior to organizing the Al G. Field Greater Minstrels.

While on a short visit to the Sells Brothers' Circus, a proposition was made to Mr. Field to assist in some work with the show for a couple of weeks, but he remained nine years, filling every official position excepting that of treasurer.

During his career as a circus man, Field planned the minstrels that bear his name. Mr. Field is now interested in the street car system of his home city, Columbus, Ohio, a stockholder in several banks, and a director in the Central National Bank. He is also a real estate owner and dealer. His farm, "Maple Villa," is known as the most beautiful place on the Olentangy river.

"Watch Yourself Go By" is the title of a book written by Mr. Field. Originality is stamped on the pages of the book from foreword to finis.

The Al G. Field Greater Minstrels was launched in 1886 at Marion, Ohio. The organization has toured continuously since, and has never experienced a losing season. The organization has toured the same route annually, and the public anticipate the coming of the Al G. Field Greater Minstrels.

A new production every year is one of the Field policies. Al G. Field produces all his shows, writes the acts, sketches, and, in some instances, the songs, although the Witmark Music House has published and written music for the show for many years.

Much work has already been done on next season's production, which will be entirely different.

Merry Christmas and Happy New Year TO ALL

NEW YORK GIRLS COMPANY

PETER S. CLARK, Manager

N. B.—Columbia Theatre this week.

GREETINGS

Al. Matthews

(GOODMAN)

Musical Director "So Long Letty," Shubert Theatre, New York

TO EVERYBODY I WISH YOU

A Merry Christmas

ALICE HANSON

HARRY K. MORTON & ZELLA RUSSELL
STARS BURLESQUE REVIEW

Merry Christmas and a Happy New Year to All Our Friends In and Out of the Profession

PARODIES FOR PLAYWRIGHTS

Little Orphant Playwright has come to our house to stay,
To wash the cups an' saucers up, an' write another play;
An' dream about her royalties, an' talk of Broadway days,
An' tell us all the things she did when she was writin' plays.
An' all us other children when the supper things is done,
We set around the kitchen fire an' has the mostest fun
A-listenin' to the hard luck tales the playwright tells about,
An' the orful things 'at git you,
Ef you
Don't
Watch
Out!

Once there was a dramatist who couldn't pay his rent,
An' when he tried to write a play without a single cent
The landlord heard him holler, an' the boarders heard him bawl,
An' when they turned the light up high, he wasn't there at all.
They searched his little third-floor-back, an' looked into his press;
They searched the radiator tube, an' everywhere, I guess;
They even took the carpet up, an' searched the water spout—
But the Loan Sharks allus git you
Ef you
Don't
Watch
Out!

But little Orphant Playwright says when the blaze is blue,
An' you are all discouraged-like, an' feelin' that way, too;
An' all the world seems cruel, an' you don't know where to go,
An' all yore corns are achin, an' yore heart is full o' woe,
You better mind the managers, an' heed the critic's sneer,
An' go an' see the actor folk that come from far an' near;
An' help the starvin' playwrights that you hear so much about,
Or the DRAMA BUG 'll git you,
Ef you
Don't
Watch
Out!

E. C. R.

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Western Professional Manager, says: I'm proud, because I'm managing the livest staff of real pluggers ever assembled under one roof. My best to all.

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Wishes all her friends, and friends of Waterson, Berlin & Snyder, Chicago, the merriest kind of a Christmas and the Happiest sort of a New Year.

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Ted's popular sister, at the Busy Corner Music Store, takes pleasure in wishing her friends the best the world affords.

MARK F. MORRIS
Chicago's Peerless Act-getter, wants his friends to know he's sincere in wishing them a more than Happy New Year.

LUCKY WILBER
Says: "I'm batting 990 for W. B. & S. What's the use of wishing my friends good luck, when everybody knows they're bound to have it?"

RAYMOND MIDGLEY
Producer, is the boy who "puts on the numbers" for the Chicago office—also for some of the livest wires in Burlesque.

Thos. R. Confare & Son
Are responsible for some of those "eleventh hour" arrangements. "Give us a lead-sheet at 10:30 and we'll have an orchestration ready by 11." Office, Schiller Building.

HARRY FOSTER
Doesn't want to take any credit away from the other good pianists on the staff, but, there's a difference! "Much good luck to many!"

LEW BUTLER & CLARENCE JENNINGS
The record-smashing boosting team, who popularize songs almost as quickly as they're written, want their friends to know they're living. "If we could get all the Nation's good singers in one room and let them hear us put over a song, the number'd be a big hit in less than five minutes!"

HARRY KELLY
"I made ten thousand friends through last year's greetings. If ten thousand more want me to play for them, after reading this, it won't make me mad!"

RUBE BENNETT
That quartette arranger. Ask any quartette, duo or trio. 6th year with Waterson, Berlin & Snyder Co., Chicago.

"Merry Christmas" from
DAVE PEYTON
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CY PLUNKETT
The tall, spare Manager of Budweiser Inn, who makes his headquarters with W. B. & S., because he finds wonderful character songs there, wishes good to everybody.

ARTHUR CHAPLIN
Can play piano and Charlie can't—that's the only difference between the two greatest comedians the world contains.

MORTON HARRIS & LOGAN SIZEMORE
The Incomparable Duo, making songs hum on the road, wish their big-town pals no end of luck.

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WINTER GARDEN GIRLS

MERRY XMAS TO ALL

CHILDREN TOOK PART IN GREAT FOX FILM "DAUGHTER OF GODS"

One of the striking features of "A Daughter of the Gods," the William Fox film in which Annette Kellermann is starred, is the large number of children used in the picture. One of the most beautiful episodes of the story is laid in a gnome city, peopled by dwarfs. In this scene, 1,200 children, ranging in age from four to nine years, take part.

This city of the Little People was built on the banks of the Roaring river, one of the beauty spots of the West Indies. Scores of thatched huts were erected, as well as raised bowers, giant toad-stools, mills and shops. The gnome village was built in miniature. The huts, fences, bridges and other objects were made of a size in keeping with the stature of the gnomes, and the properties, such as wheelbarrows, sacks of grain and casks, were on a similar scale.

The children were drilled for weeks before the picture was taken. They were divided into groups, with a supervisor for each group, and the groups were divided vocationally. Some were fishermen, others were millers, boatmen or shepherds.

Few persons can realize the work of training 1,200 children for such a picture. The costuming alone was a gigantic task. The gnomes were dressed in little brown jerkins, peaked caps and wore long gray beards. A fairy tale school was opened and the children were taught about gnomes. Prizes for the best compositions on the subject were offered, and when the time came to take the picture the children were more or less familiar with their duties. This careful preparation accounts for the excellence of these scenes in the wonderful film.

"WHAT'S IN A NAME?"

What's in a name?

That's what Winchell Smith, John L. Golden and Digby Bell were earnestly discussing one evening recently at the Lambs' Club; or rather, they were trying to decide upon a name for the new playlet in which Messrs. Smith and Golden were to present Bell at the Palace Theatre several weeks ago. Bell, elated with the novelty of the little sketch just finished for him by Mr. Smith wanted a title suggestive of "Turn to the Right," the big Smith-Golden production.

"The title's the thing," insisted the actor.

"Then suggest one," said Golden jestingly.

"But that's not my business," replied Bell." Im an actor, not a playwright."

"Then mind your own business," laughed Golden "and let Winchell and me get the title."

"That's it," cried Bell excitedly.

"What?" demanded the producers.

"Mind your own business," said Bell.

"But, Digby," interposed Smith, "Jack didn't mean to offend you. He was only joking. Why——"

Bell's face was aglow—not with anger, but with pleasure. "Don't you understand?" he explained. "'Mind Your Own Business' is just what we want for the title; for if the old folks had minded their business——"

"There wouldn't have been any play," retorted the author.

There was a sigh of relief all around. The title had been found.

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Ben Harney

The Man Who Changed the World's Music
Agt. FRANK WOLF, JR., Philadelphia

NEW YORK CLIPPER
WEEK OF OCTOBER 14TH, 1916

BEN HARNEY

Theatre—*Jefferson.*
Style—*Ragtime, playing, singing.*
Time—*Eighteen minutes.*
Setting—*House.*
Value—*A real feature.*

Ben Harney has come back. He is the same Ben Harney he was when he introduced his ragtime singing twenty odd years ago. As a reminder of old times he sang what he said was his first song, "Mr. Johnson Turn Me Loose." He played in rag on the piano and sang, and his assistant, a colored man with a good resonant voice, helped him out from a position in the gallery. Later the "company" came down on the stage, and proved that he, too, could tickle the ivories in lively fashion.

And then to the playing of his assistant, Mr. Harney did some of his well-known eccentric dancing. This was the real big hit of the Jefferson bill and the audience would not let Mr. Harney go until he appeared and "begged off" with a little speech.

Compliments of the Season

FROM

NAN HALPERIN

Personal Direction Mr. E. F. ALBEE

Merry Christmas and Happy New Year to Everybody

ARTHUR LANGE

COMPOSER OF

"In the Sweet Long Ago," "Just One Day," "When It's Orange Blossom Time in Loveland," "To Lou" and "Virginia Lee"

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"Shades of Night" "Out of the Cradle Into My Heart" "My Own Iowa" "The Army Blues" "My Sweet Adair" "My Little Dream Girl" "Hitchy Koo"

"I Love You, That's One Thing I Know" "The Trail of Sunset Valley"

"Take Me to That Swanee Shore" "Waiting for the Robert E. Lee"

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"Here Comes My Daddy Now. Oh! Pop!" "Mammy's Shuffling Dance" "Camp Meeting Band" "Ragging the Baby to Sleep" "Mammy Jenny's Jubilee"

MAN IN THE FLIES IS A PERSON OF MUCH IMPORTANCE

Every night this man in the flies is busy shifting and changing around the environment of the mortals with whom he comes in contact. By a wave of his hand the palm fringed lagoon of a tropic isle is changed into the cosy taproom of an English inn, or the bulky stanchions of a rough stockade give place, magically, to the windswept reaches of the sea. His name is Charles Peck, head flyman at the Punch and Judy Theatre, in West Forty-ninth Street, and he is the representative of a little known and unappreciated class in the theatrical profession.

Every theatre in town has a man like Peck—a modern deus ex machina—who nightly crawls into his crow's nest high up under the eaves and directs the setting of the drops and curtains, and the heavy fronts of scenery that hang balanced in the lofts until they are wanted. To get to Peck's domain you have to ascend a very steep, steel ladder that rises perpendicularly against the side wall of the stage and disappears in a blue mist far up in the flies. Up there on top, just under what is known as the "gridiron," runs a long, narrow bridge with a flimsy railing and a maze of intertwining ropes and wires and cables and pulleys. Each of these lines commands some hidden bit of scenery, and the whole has to be manipulated to make the perfect ensemble as carefully as the harpist chooses the strings on his instrument to effect a difficult chord of music.

The point of view from the fly bridge is a weird one. The second act is over; the lights flare up, and below on the stage the scene shifters are scampering about like gray clad gnomes, unfastening clamps, putting cables in place, and jacking up wing props. Peck is climbing nervously about among his labyrinth of ropes and wires, testing this one or that, or whispering a word to the men on the bridge under him. The signal comes; the fly men each choose a rope—apparently at random—and the 'Spy Glass Inn," where Long John and his villainous crew had but a few moments before been planning their voyage to "Treasure Island," comes wafting up into the flies, as though it were no more than a pack of cards. The ropes are made fast, and the famous tavern dangles helpless from the roof until time for the next performance, while already the next "set" is being lowered away.

There are ten men under Peck's command, who nightly don their white overalls and depart for the tiny domain under the skylight. Far below them the actors move through their parts like small automatons, strutting and fretting their hour away as though they and not the silent men up under the roof, controlled the destiny of the play. But let a pulley slip or a rope go wrong, or an order be misunderstood, and all the perfect diction and makeup and fine acting in the world couldn't counteract the calamity.

1877-1916

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THE "SENSATIONAL" HIT OF THE YEAR! By SHELTON BROOKS WRITER OF "SOME OF THESE DAYS" &c
"YOU NEVER CAN TELL"
A Novelty Song by NEWTON ALEXANDER—EVEN BETTER THAN "SOME OF THESE DAYS"
"YOUR GREAT BIG BABY SMILE"
A GREAT "BOY and GIRL" or AUDIENCE SONG—By WILLIAMS and WHITE
"THERE'S A ROSE IN THE WORLD for US ALL"
ONE OF THE BEST VAUDEVILLE BALLAD "HITS" In Years! By W. R. WILLIAMS and NEWTON ALEXANDER—A Positive "Hit"
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MRS. BOUCICAULT PLAYED BIG PART IN STAGE'S HISTORY

A long and eventful story that was an interesting part of the history of the English and American stage in the nineteenth century came to an end with the recent death of Mrs. Dion Boucicault—second wife of that brilliant Irishman, herself the original Colleen Bawn and the mother and grandmother of several noted players in the present-day English theatre. Agnes Robertson, as she was called when she went on the stage at the age of ten, outlived Dion Boucicault by more than a quarter of a century, and died in her eighty-fourth year.

Agnes Robertson was closely associated with Dion Boucicault's richest years in the theatre. She played Eily O'Connor when "The Colleen Bawn" was first presented at Laura Keene's theatre in New York on March 27, 1860, and when it afterward ran for 360 nights at the Adelphi, in London. She played Zoë in the London production of "The Octoroon," that famous old Boucicault melodrama that had had its exciting première at the Winter Garden in New York on the night John Brown was hanged. She created the role of Moya in "The Shaughraun" while the last of Boucicault's celebrated Irish pieces was presented for the first time at Drury Lane. It was on the last night of the London engagement of "The Shaughraun" that she learned her son, Willie, had been killed in a railroad accident.

Four of their children lived to play important parts in the theatre—Dion, Aubrey, Eve and Nina. Dion, who was born in this city, has been an actor and producer for many years. His wife is Irene Vanbrugh. Most of us remember poor Aubrey Boucicault best for his delightful performance in "When All the World Was Young," his version of "Old Heidelberg"; Nina Boucicault, who made her first appearance on the stage in this country as Eily in "The Colleen Bawn"—that was in '85—has long been a London favorite. She was the first person to play the title role of "Peter Pan." Most recently she played Mrs. Woodbridge in "The Boomerang" during the painfully brief career of that comedy in London. Eve Boucicault's two sons have also flourished in the theatre. Donald Calthrop, a lively

(*Continued on page* 77.)

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COHAN AND HARRIS PRESENT

FRED NIBLO

IN

"HIT THE TRAIL HOLLIDAY"

By Geo. M. Cohan

SECOND YEAR

(*Continued from page 75.*)

young actor, was the Puck in Mr. Barker's first production of "Midsummer Night's Dream," and Dion Calthrop is a playwright whose latest work, "The Old Country," is now being played in London by Gerald Du Maurier.

The mother and grandmother of all these had attained some celebrity before ever she met Dion Boucicault. She had begun as a singer, she was a skillful dancer, and was the first to dance the polka in Dublin. She played with Fanny Kemble and Macready, and went to London under the patronage of Mr. and Mrs. Charles Kean. She was a favorite with Victoria, and she was so comely and so tiny that she was known everywhere as "The Pocket Venus." She left the stage for good and all some twenty years ago, but she has been lively since then in her interest in the theatre, and was often to be seen, an alert and appreciative spectator, at many a first night in London.

WHEN IS AN AUTHOR?

Tommy Gray, the dispenser of vaudeville acts and Broadway chatter, was a witness in a trial recently.

"What is your business, Mr. Gray?" demanded the cross-examiner as the young man took his seat in the witness chair.

"We—ell," declared Gray, hesitantly, "if I weren't under oath I'd say I was an author!"

BERNARD PLAYED BLACKFACE

George Wilson, the minstrel of the Hippodrome, says Sam Bernard began his career as a black-face comedian and, back in 1883, at the Museum in Providence, he played the female role in "The Fellow That Looked Like Me."

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"The Kid Agent"

AMERICANS WRITE FEW GOOD PLAYS, SAYS W. P. EATON

"You will have to get control of the four walls of the theatre before you will be free to produce real American drama," said Walter Pritchard Eaton, drama critic and lecturer, before the Albany Drama Society at Portland, Me., recently.

Mr. Eaton started his talk with the time of the late Clyde Fitch, whose work won generous praise for its fulfilling in a degree what the lecturer called his idea of American drama, "the writing of plays distinctly national in style." Fitch, he said, was a close observer of the foibles of smart society. He knew it and wrote it into his plays. "The Truth," "The Climbers" and "The Girl with the Green Eyes" were cited as Fitch's best because truest to type.

"The idea that war inspires the dramatic literature of a nation is false," said Mr. Eaton. "The lowest ebb of the American drama was during the 10 years following the Civil War when not a single notable play was produced."

After leaving the discussion of Fitch, Mr. Eaton confessed that his list of representative American dramatists was pitifully small because managers were more concerned with producing a money maker than an artistic and true play. He found Bronson Howard reaching for an ideal but not finding it. The dramas of James A. Herne stood as the best American drama of their day because they were natural reflections of New England types. Gillette was dismissed with a word of praise for "Secret Service," which was written in a colloquial manner that reflected every day conversation of Americans.

"William Vaughan Moody wrote the greatest American drama in 'The Great Divide,' because his play has real nobility of idea," he said. Moody's untimely death robbed the stage of its most promising dramatist. George Ade wrote a bit of life into his "College Widow"—a reasonable picture of a fresh-water college. Rachel Crother's "A Man's World," Patterson's "The Fourth Estate," Craven's "Too Many Cooks," Anspacher's "Unchastened Woman," Forbes' "Show Shop" and O'Higgins' and Ford's "Polygamy" were recognized as honest attempts at real drama.

The wealth of Mr. Eaton's sarcasm was expended on the George Cohan plays and those in imitation of Cohan's style. "Something doing every minute" is their motto, Mr. Eaton said. He did admit that Cohan is an expert writer of farce. But "Turn to the Right," New York's most successful play of this season, aroused his greatest ire. "It is a gathering of the refuse, the scrap and the shoddy of false sentiment and ethics—and it is the best patronized play in New York."

Augustus Thomas does not deeply impress Mr. Eaton and he passed Edward Sheldon by with a good word for "The Nigger." Walter's "Easiest Way" was so good a play that the mayor of Boston banned it from the local stage, he said as a sly dig at the Hub's peculiar ideas of drama.

The work of the Washington Square Players was cited as a hope for the American drama. These semi-amateur players are producing dramas more for love.

A Merry Christmas

"MRS. MURPHY"

AND HER

"Second Husband"

Wish You All Health and Success

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Gracie Emmett

FRANK HARCOURT

AND

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WHEN WE MOVED

into the entire third floor of Cohan's Grand Opera House, Chicago, last season, we made up our minds—collectively and as individuals—to make things hum. We've made friends for ourselves and for our firm—**Leo Feist, Inc.**—and to these friends we wish EVERYTHING THAT GOOD LUCK CAN BRING for the New Season. Here we are. Come in and look us over.

ROCCO VOCCO
Chicago Prof. Mgr., would rather extend his personal greetings on the Western professional floor.

EZ KEOUGH
Assistant Prof. Mgr., extends heart-felt good wishes to his friends for a Merry Xmas and Happy New Year.

COLEMAN GOETZ
the song-writer who "went over" before old-timers knew he was around, wishes nothing but good to all.

BOBBY CRAWFORD
could easily extend his personal greetings—as he sees every big act that visits Chicago—but The Clipper seems able to carry them to all his friends.

JAMES WHITELY
"the boy with the crystal-clear voice," likes what his friends like and wishes them what they wish him.

LEON FLATOW
who hasn't got a swelled-head because he's graduating from piano-playing to composing, says: "Tie up all the good wishes you find and give them to my friends."

LEW MAHON
jumps away from his piano long enough to say: "Give everyone my best."

TOM FAXON
has a mighty big voice, but not nearly big enough to carry his good wishes as far as he'd like to see them go.

MILTON SCHWARZWALD
Manager of the Orchestra Dept., who startled New York this season by handing it a real score for a big musical comedy production, declares: "I got mine this year and hope my friends are lucky, too."

ABE GLATT
the "phenom of the keys," delivers this little oration: "I'd like to have my friends picture me as constantly thinking of all of them throughout the holiday season—and ever after."

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"OLD HOMESTEAD" WAIF IS BURIED BY FATHER'S SIDE

In the little family lot at West Swanzey, N. Y., where Denman Thompson, the originator of that immortal stage character, Josh Whitcomb, was buried six years ago, lies the body of Mrs. Anne Kilpatrick, his daughter, to the public of her day Ricketty Ann, the little workhouse waif of "The Old Homestead." She died last month in Boston.

Mrs. Kilpatrick, who was the wife of Mr. Thompson's business manager, passed her Summers at the old homestead and her Winters at the Lombardy in Boston. She is survived by two daughters, who are with their aunt, Mrs. Venie McFarland of 205 Commonwealth avenue, Boston.

Mrs. Kilpatrick never appeared on the stage except with her father, and she retired when he abandoned the character he had portrayed for years. She was called from school to play Tot in "Joshua Whitcomb," the forerunner of "The Old Homestead." She had seen it so often she knew the lines and the business and played it well, till Julia Wilson, the regular Tot, had recovered her health. Then Annie went back to school. When "The Old Homestead" was written she had graduated from school, and her father selected her for the first and only Ricketty Ann that appeared in his company. Mrs. Kilpatrick was forty-four years old.

JASPER HONORS MRS. WHIFFEN

While Mrs. Thomas Whiffen was playing Grand Rapids and Toledo in "A Golden Night," Jasper, the thinking dog, was on both bills.

Peggy Dale Whiffen told Jasper in both cities to carry a large bouquet of flowers down the main aisle and present them on the stage to her mother, Mrs. Whiffen. The dog did precisely as he was bid without any rehearsals or coaching whatever.

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WESTERN PROFESSIONAL MANAGER

voices the thoughts of many when he says: "I trust the New Year will be a most happy one for everybody in the Amusement World."

AL. BEILIN

Chief act-lander, declares: "I made more lasting friendships this season, with Witmark's, than I ever thought could be crowded into a lifetime. To each I wish all kinds of luck."

The following staff-members extend best wishes for continued success to their friends—

ASHER B. SAMUELS
(Who has made the Mid-West familiar with Witmark numbers for years, by dint of his powerful voice)

PHIL SCHWARTZ
(Whose skill at the ivories made possible his admission to the ranks of real American composers when he was still in his 'teens)

EZ. CONFREY
(Always found at or near a piano, ready to play anything visitors want to hear.)

AL. ELREDGE
(Another staff-pianist, always ready to take care of the many who call.)

OLGA WEBER
(Office Secretary, who likes to make everybody feel at home.)

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MERRY XMAS AND HAPPY NEW YEAR

MAE DE LISLE
At last in the right place doing Old Lady Characters
STAR AND GARTER SHOW—Second Season
MERRY XMAS AND HAPPY NEW YEAR

MANY DRAMATISTS OWE THEIR START TO KIND MRS. FISKE

Mrs. Fiske's kindness to unknown playwrights and her appreciation of their efforts has become proverbial in the theatre. She has, indeed, introduced to the public more dramatists than any other American star and it must also be said that she has profited greatly by her open-mindedness in this direction. Playwrights that were quite new at the game when she accepted their work supplied her with many of the very best vehicles that she has had during her career.

The brilliantly successful "Tess of the D'Urbervilles" was from the pen of Lorimer Stoddard, who, up to the time he made the dramatization of Thomas Hardy's novel, had contributed nothing to the theatre.

Langdon Mitchell was quite unknown in the theatre when Mrs. Fiske accepted and produced his dramatization of "Vanity Fair" under the title of "Becky Sharp." This production brought Mr. Mitchell considerable reputation and shortly afterward he wrote his first original play, "The New York Idea," which was also produced by Mrs. Fiske and is considered by many the most brilliant comedy ever written by an American playwright.

Mrs. Fiske produced the late C. M. S. McClellan's first serious play, "Leah Kleschna," with a cast such as probably will never be equaled and with the greatest possible success. Up to that time Mr. McClellan had been known only as a writer of musical comedies, of which "The Belle of New York" was the most widely known.

The "discovery" by Mrs. Fiske of young Edward Sheldon was quite a feather in the cap of the actress. She accepted his play, "Salvation Nell," when he was still at school at Harvard, and it was due very largely to her interest and encouragement that he wrote the succeeding plays that brought him fortune and fame.

The author of "Mrs. Bumpstead-Leigh," Henry James Smith, had never had a play produced until Mrs. Fiske brought forward that delightful comedy. It was thought to be, at the outset, rather too late for Mrs. Fiske's talents, but she illuminated the character to such a degree and played it with such delightful vivacity that it became one of her most popular and appreciated roles.

COMPLIMENTS OF THE SEASON

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Impressed by the really remarkable enthusiasm that "Ernie" Ball has aroused among vaudeville audiences in every city in which he has appeared on his present tour, one prominent Western newspaper said he ought to run for President, for he'd be unanimously elected. Fortunately, Ball isn't spoiled by these evidences of emphatic popular approval of him and his work. He grows fat on it but his head remains screwed on right and incapable of expansion.

Out West the people went wild over a new song that Ball and his literary collaborator, J. Keirn Brennan, wrote specially for his act. "I'm Going Back to California" is its name, and it is the biggest kind of a riot in march-songs that ever was. You can't blame the singers for refusing to allow Ernie to have this good thing all to himself. As an applause-getter, it has few equals. Other emphatic successes that Ball is using this trip include "Turn Back the Universe and Give Me Yesterday," "The Story of Old Glory," "The Flag We Love" and the older favorites like "A Little Bit of Heaven" and "Mother Machree."

Appearing on the same bill with Ball, but not in the same act, is Maud Lambert, whose success is second only to that of her popular husband, many of whose songs she also is featuring. These include "You're the Best Little Mother God Ever Made," one of the best "Mother" songs ever written. That Irish-Hawaiian scream, "O'Brien is Tryin' to Learn to Talk Hawaiian," is also included in Miss Lambert's repertoire. All her numbers, as well as those for Ball, are supplied by M. Witmark & Sons, and even greater results are expected in the future than those already obtained. Such a combination of songs and singers brings excellent results.

NEW ORIENTAL IDEA

In "My Little China Doll" Chas. K. Harris, Gus Van and Joe Schenck have introduced a new idea in Oriental numbers. The song can be sung as a rag novelty, also as a semi-high class ballad.

Van and Schenck will shortly introduce it at the Century Theatre, where they are filling a long engagement.

EDITH HELENA IN VAUDE.

Edith Helena, who has been appearing with the Aborn Opera Co., singing leading roles, is about to enter vaudeville. She will be heard in a new singing act and will feature in addition to an operatic repertoire, Harry Von Tilzer's new songs "South Sea Isle" and "There's Someone More Lonesome Than You."

NONETTE CANCELS

Nonette, who appeared at Proctor's, Newark, the first part of last week, was obliged to cancel on account of illness. She hopes to resume her tour within a week or two.

AN IRISH NOVELTY

The Broadway Music Corp. have just released a new Irish novelty song, called "It's the Irish In Your Eye," composed by Albert Von Tilzer.

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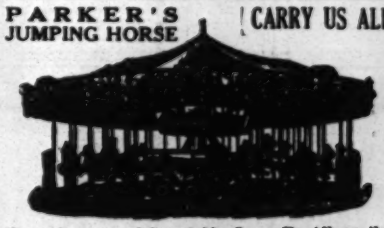

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JOE LAURIE
and
ALEEN BRONSON

Merry Christmas and Happy New Year To All

EMMA CARUS

Consensus of Opinion: Miss Carus is doing the best act of her career. She looks better, sings better, dances better.

ALF. T. WILTON, Mgr.

3 Good Reasons for Holiday Greetings from the personnel of
ROBERT SHERMAN'S SMASHING SURPRISE SUCCESS

THE GIRL WITHOUT A CHANCE (City)

By Whitney Collins

REASON No. 1—Ask the heads of the recently-formed International Circuit what they think of the box-office powers of this company. These are the people who are making the critics sit up and take notice in the cities that have to be shown: Harry Rows, Fred Hubbard, Walter Wilson, Wm. Rath, Thomas Roe, Roy Gilbert, Floyde Covelle, Fred Brewer, Ernest Hawkins, Frank Lenton, Hedde Laurent, Sarah Gibney, Birdie Wilber.

THE GIRL WITHOUT A CHANCE (Eastern)

REASON No. 2—This aggregation of talented principals is meeting with merited success, interpreting the rigid role requirements of the big play. The following members extend the season's heartiest greetings: Whitney Collins, Harry Southerland, Warren Warren, Clyde Holmes, Sam Flint, Ira Herring, Peter Bridgton, Blanch Epley, Ella Etheridge, Zenia Lawrence.

THE GIRL WITHOUT A CHANCE (Western)

REASON No. 3—Doing the same good work in different territory. In a spirit of thanks for success well earned, the following players greet their friends: Karl Hewett, George Gordon, Joseph Weaver, Carl Winterhoff, Burtram Carpenter, Edward Wynne, Bess Dunlop, Bertha Dean, Irine Martelle, Dave Morton.

ROBERT SHERMAN, Delaware Bldg., 36 W. Randolph St., Chicago

Producer of

THE GIRL WITHOUT A CHANCE

joins his companies in wishing their friends a

MERRY CHRISTMAS & A HAPPY NEW YEAR!

GILBERT GOES OVER

L. Wolfe Gilbert, playing a few weeks on the Moss time, opened at the Jefferson last Monday, and in a rather difficult position almost walked away with the bill.

Wolfe was on exactly thirty-five minutes singing his own compositions, and at the finish was forced to make a brief speech.

MOHR LANDS

Halsey Mohr, now appearing in vaudeville with Gladys Moffatt, seems to have landed solid with his latest song called "They're Wearing 'em Higher in Hawaii." Shapiro, Bernstein & Co., his publishers, are working on it for a huge success.

FEIST SONGS IN HELD SHOW

Leo Feist has a number of successful songs in the new Anna Held production, "Follow Me," now at the Casino. Among the best are "There's a Little Bit of Monkey In Us All" and "What Do You Want to Make Those Eyes At Me For?" Both are sung by Henry Lewis, who has made a great personal hit in the new production.

GOOD STASNY SONGS

A. J. Stasny, who has just returned from a trip to the coast, has met with much success, largely due to the fact that he has at present a catalogue which fairly bristles with good selling songs.

The leaders are "Storyland," "There's a Burmah Girl A-Calling," "Auf Wiedersehn But not Good Bye," "We're In Love With the Same Sweet Girl" and "I Found You Among the Roses." Mr. Stasny has recently established branch offices in Boston, Philadelphia, Chicago and Pittsburg, where both trade and professionals' wants are cared for.

FRED ZOBEDIE CO.

This act is headlining and featured as an added attraction everywhere. Booked solid on the W. V. M. A. and U. B. O. time.

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30,000	4x12	Tonighters	17.50	20.00
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5,000	3x8	Tonighters	4.50	6.00
10,000	3x8	Tonighters	7.50	9.50
15,000	3x8	Tonighters	9.00	12.00
20,000	3x8	Tonighters	11.00	14.50
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Happy New Year
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Tommy Odell and Anna Turner

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MONA RAYMOND

(Mrs. Ernie Van) *THE $10,000 BEAUTY*

TWO HAWAIIAN NUMBERS

Much comment has been aroused by the seeming good fortune of Jos. W. Stern & Co. in choosing Hawaiian songs.

In "My Own Iona," by L. Wolfe Gilbert, Anatol Friedland and Carey Morgan, they have a number which is not among the very new ones, yet one which is at the height of its popularity. It is sailing rapidly forward and is continually being heard on the vaudeville stage.

Their latest success, "My Hawaiian Sunshine," by L. Wolfe Gilbert, and Carey Morgan, is another one that seems to get right into the hearts of the hearers and makes them want to hear it again and again. It is another excellent seller and here, as in most of the Stern numbers, true merit is the reason for success.

SONG FOR REAL SINGERS

"Somebody Loves You, Dear," a new ballad recently published by M. Witmark & Sons, presents a combination not easy to find. Musically it has all the elements of popular success and at the same time is a delight to real singers, hundreds of whom are featuring it with great delight to themselves and their audiences.

Few refrains are more impressive and more easily remembered. Simplicity and effectiveness went hand in hand in the composition of "Somebody Loves You, Dear." It is a success with all sorts of audiences, and not only pleases them but at the same time gives good singers an opportunity to display the voice to the best advantage.

TOM WISE IS BEST FALSTAFF

Tom Wise created quite a favorable impression in his portrayal of Falstaff in "The Merry Wives of Windsor," as the following letters received by him testify:

"My Dear Mr. Wise: It is such a pleasure to learn that you are going to play Falstaff again. When I saw your performance I understood why the papers were unanimous in their praise of your splendid work. You made Falstaff so human—so real—that I was quite carried away out of the theatre and lost myself in old England of Shakespeare's time.

"Former generations have had their great Falstaffs. The present generation has yours and another generation must come before your Falstaff can even be approached.

"With all good wishes, faithfully,

"DAVID BELASCO."

"My Dear Tom: I had the pleasure the other night of seeing your performance of Falstaff in 'The Merry Wives of Windsor.' I want to take advantage of the opportunity to express to you my deep appreciation of your work. I had the honor of playing Mr. Ford in 'The Merry Wives' and Hotspur in 'King Henry IV.' with the elder Hackett—acknowledged to be the greatest Falstaff of all time. Of all the Falstaffs I have ever seen in the years since then yours is far and away the best. It was in truth a delight for me to see a great Shakespearean part so admirably portrayed in these days of dramatic 'piffle.'

"Yours very truly,

"JAMES O'NEILL."

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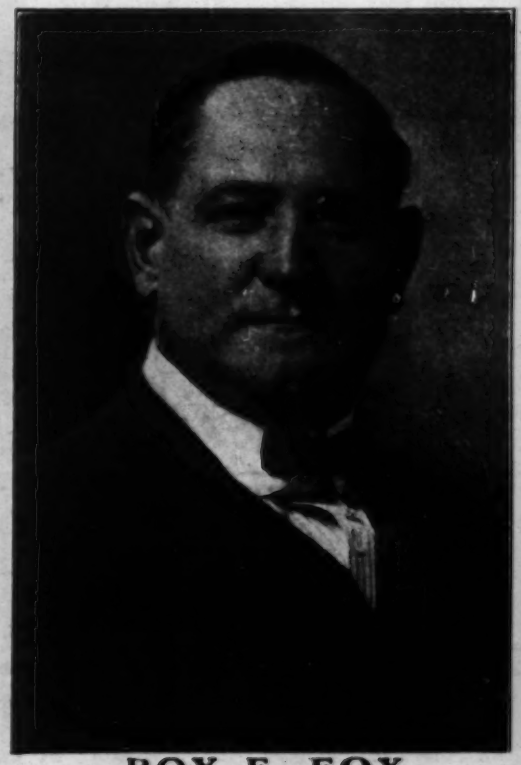

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The "Bud Fisher" of Song
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EVELYN & DOLLY
Those Versatile Girls
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JOHN C. PEEBLES PRESENTS
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Dec. 18-23—Keith's, Philadelphia, Pa.

MAURICE **BRIERRE** and **KING** GRACE
Direction ARTHUR KLEIN

DRAMA LEAGUE ASKS SHAW TO VISIT COUNTRY

The Drama League of America has invited George Bernard Shaw to visit the United States on a lecture tour. The invitation is as folows:

New York Centre
Drama League of America, Inc.,
7 East Forty-second street.
Nov. 6, 1916.

George Bernard Shaw, Esq., 10 Adelphi Terrace, London, England.

My Dear Mr. Shaw—The New York Centre of the Drama League of America, with the cordial concurrence of the undersigned desires to express to you its hope that you may be persuaded to accept the proposition which, we understand, is being made to you to visit the United States this Autumn.

Twenty-two years ago "Arms and the Man" was first given in America. Since then sixteen of your plays have been presented here, the latest being "Getting Married," which is now having its first American production. Each new Shaw play has been regarded as an important theatrical event—eagerly awaited and keenly savoured by all discriminating theatregoers. Their enjoyment has been shared by thousands of others who rarely see a play, but who have read your books and caught the fire of your courage and insight. It is natural that there has been among all these people a growing desire to see and hear the author of these stimulating books and plays and a corresponding disappointment that you have heretofore declined all invitations to visit this country. It seems especially fitting that you should come to us at this time, because in a world at arms the United States is perhaps the only country where representatives of all the nationalities can and will unite in doing honor to the thinker and artist whose work tends to bind the nations together instead of driving them apart.

We, therefore, representing the authors and playwrights of America, the actor managers who have produced your plays in this country, the audiences who have applauded your words, and all those who have at heart the best interests of literature and the drama in America, desire to assure you of a welcome in the event of your coming to the United States.

The Drama League of America New York Centre, Lee W. Haggin, president; Laura W. Day, secretary; Augustus Thomas, William Dean Howells, James Gibbons Huneker, Nicholas Murray Butler, Arthur Hadley, William Lyon Phelps, Charles Rann Kennedy, Edith Wynne Mathison, Max Eastman, Winthrop Ames, Otto S. Kahn, Daniel Frohman, William Faversham, Walter Pritchard Eaton.

The proposition referred to in this invitation is the result of the active steps that have been taken in another direction. A business proposition has been submitted to Mr. Shaw by a syndicate which has undertaken to finance the proposed tour headed by George H. Brennan, manager of William Faversham. Liberal terms, including a large sized deposit before Shaw leaves England, will be guaranteed. From private advices recently received, from persons in London, very close to the dramatist, it is believed that he will not decline.

As a reason for this probable acceptance, it is reported that for some time Shaw has been keenly sensitive to the hostility that has been manifested to him in England on account of his criticism of the government and his outspoken views on the war issues. This mental attitude has led him to seriously consider an opportunity to visit a country where friendliness and admiration and a hearty welcome await him.

Mr. Brennan's syndicate is so confident of the outcome of the negotiations that the details of the tour are already being mapped out. It is planned to include the principal cities of the country and to extend the tour as far west as San Francisco. The first lecture will be given in this city in Carnegie Hall and will be held under the auspices of the Drama League.

VAUDEVILLE GETS LAURA BURT

Among the recent recruits to the vaudeville stage is Laura Burt, who is favorably recalled for many notable performances, the more recent being that of the Nurse in the original production of "Damaged Goods." She is appearing in a comedy sketch by Edgar Allan Woolf, entitled "Lady Gossip."

REGISTER YOUR ACT

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,
NEW YORK CLIPPER, 1604 Broadway, New York

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"WAR BRIDES"
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"There Is Nothing on Broadway That Can Begin to Compare With WAR BRIDES! It Is The Finest Movie I Have Ever Seen."
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NEXT BRENON PRODUCTION
FLORENCE REED
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CLARA KIMBALL YOUNG'S
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SEASON'S GREETINGS
FRANK GORDON and ROSE KINLEY
Direction HUGHES & SMITH

We Advertised in

"VARIETY"

And This Is What We Got

Montrose and Allen.
"Plant" Act.
9 Mins.; One.
Harlem O. H.

The trouble with this act is that there is nothing to it, and the further trouble with it is that there isn't enough of nothing. But underlying there is an idea and a girl. The idea and the girl are both good and with the proper coaching and material the offering will reach the big time, but only after work. The girl is undoubtedly a find of the "simp" type. She makes her appearance dress in one of those silk dresses that one sees about town at $6.50, and after three attempts manages to get to the centre of the stage, where she makes an announcement to the effect that she is filling a disappointment and is only an amateur. The act being billed as "Extra" helps to carry out this impression. She tries to sing "Poor Pauline" with the orchestra drowning her out and then as she goes into an awkward dance, gets into a fight with the orchestra leader. During the row the man "plant" starts from his seat in the audience and makes for the door. A little comedy between he and the girl follows and he is finally coaxed on the stage. He says he can sing and is about half way through a number when a stage hand appears and gives them both the "hook." The team with the proper material will have a chance, but at present they will have to be content with the small time. *Fred.*

WE Came Here As Strangers
And This Is What We Got

Oct. 23	J. C.-23d St.	Jan. 29	Bijou-Binghamtn
30	Prospect-Halsey	Feb. 5	Elmira-Hornell
Nov. 6	H O H - 5th Ave	12	Auburn-Amsterdm
13	Mt. Vernon-Greenpt	19	Newark-81st St.
20	Grand-Phila.	26	Proctor-N.Y.
27	Johnst-Pittsburg	Mar. 5	Proctor-N.Y.
Dec. 4	Wmsport-Altoona	12	Albany-Troy
11	Harrisburg-York	19	Soh-Syracuse
18	Reading-Easton	26	Montreal
25	W. Barre-Scranton	Apr. 2	Hamilton
Jan. 1	N. Haven-Bridgept	9	Wdons-Pawtucket
8	Springfield-Hartfd	16	Portland
15	Worcester-Waterby	23	Bangor
22	Wilmington	30	Lowell

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Advertise In The Future?

A MERRY CHRISTMAS & A HAPPY NEW YEAR
TO ALL

Belle Montrose
Billy Allen.

We Advertised In

"THE CLIPPER"

And This is What We Got

MONTROSE & ALLAN

Theatre—*Fifth Avenue.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*In one.*

A card announcing "Extra" is displayed, and before the music starts a young woman walks on. The leader tells her to go back and wait for the music. She then asks: "Oh, do I have to wait for the music?" and goes back into the wings. After the introduction has been played and the leader stops to see what the trouble is, she walks out and gets in an argument with him in which she says she is going to sing, and, if she makes good, they are going to keep her in the bill.

She sings a song and attempts a dance, despite the orchestra's endeavor to "queer" her.

Then a plant from the audience gets up disgusted and is about to leave the theatre. She gets into an argument with him and finally asks him to come up on the stage. He tries to sing also, and the two of them are chased off by a tough stage hand.

Throughout this, Miss Montrose displays a mastery of comedy lines that is unusual. The act is there and it will not be long before this girl is right in front with the best of the best.

SEASON'S GREETINGS

BEN A. RYAN

AND

HENRIETTA LEE

The U-BOATS of Comedy

Personal Direction GENE HUGHES INC. and JO PAIGE SMITH

MOVIES HAVEN'T HURT HIGH-PRICED DRAMA SAYS AARON JONES

"All this talk about motion pictures ruining the dollar-and-a-half show business is bosh," said Aaron J. Jones, when asked his opinion regarding the allegation that the "movies" were one of the causes of the past year's slump in most of the high priced theatres.

"The real cause for the lack of public appreciation lies with the managers themselves. You cannot fool all the people all of the time. A thirty-cent star in a fifty-cent play is certainly not worth a dollar-and-a-half. Stars have been manufactured over night. As soon as an author writes his first successful play, he hies himself to that old trunk, up in the attic, and digs out a dozen old manuscripts which, on the strength of his present successful play, he foists upon unsuspecting producers. It's like an automobile manufacturer who finds success in a newly designed car rummaging around in his factory for a bunch of 1908 models, and forcing them upon the public. It can't be done.

"Many an actor-proof part in a play has given the public an under-done star. It can't be done.

"The public wants what it wants, when it wants it. There is no use denying it. When we were kids our mothers insisted upon feeding us quinine in a big spoon. Remember how bitter it was? Now we take it in a capsule form. It's the signs of the times. We used to take our drama like quinine and sit through long stage waits while they shifted canvas scenery around. Now we see the real trees, grass and natural scenery without a moment's loss. It's canned drama!

"Pictures have not injured the drama in the least. The movies are a sort of step-brother to the drama. The drama denounces the step-brother, cuffs him along side the ear and denies any kinship whatsoever. Whereupon the step-brother ups and starts business on his own hook. Hence the hue and cry that he is an illegitimate child.

"Motion pictures are for people who have neither time nor money to spare. For a quarter, and an hour's sitting, a person can get the same amusement that a dollar-and-a-half, and a three hour sitting will get his more fortunate brother.

"There will always be good plays and real stars at a dollar-and-a-half, and capacity house the rule. But—when managers learn that the public does not want to be fooled but does want good value for its money, then the step-brother will be legitimatized and taken back into the fold.

"Who will be the gainer? The poor old playgoing public! And the public is the party that should be the gainer."

KEENAN TO ANNOUNCE PLANS

Frank Keenan will make an announcement of his artistic plans within a short time and they promise to create more interest than any professional plans yet announced. They will be ready for operation early in the new year, and since his return from Los Angeles, where he terminated his contract with the Triangle Film Co. to devote his time to the silent and spoken drama, he has been the recipient of princely offers from the leading Eastern film companies. His plans include dual appearances on the stage and screen during the next year.

JACK HAZEL
DALY & BERLEW
Whizzing Whirlwind Wizards
U. B. O. Time Direction, WENONAH M. TENNEY

EDW. S. KELLER
ARTISTS' REPRESENTATIVE & PRODUCER Palace Theatre Bldg.

Tenney Can you use an act, sketch, or monologue that will command the applause of the audience, the approval of the managers, the route from the office, and the salary you desire. Write, 'phone or call, and let's get acquainted with each other.
ALLEN SPENCER TENNEY, Putnam Bldg., Suite 423, 1493 Broadway, N. Y. City.

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HARRY MANDEL and PATRICIA BAKER
Straight Prima Donna
Million Dollar Dolls
Direction AL. SINGER

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Ingenue
With STONE & PILLARD in Ragdoll in Ragland Co.

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With BARNEY GERARD'S FOLLIES OF THE DAY

GENE FAY
Alvarez and Martell
SCORING WITH
HARRY HASTINGS BIG SHOW

BOBBY BARRY
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GEO. LEON
WITH
MONTE CARLO GIRLS
DOING DUTCH AND MAKING GOOD

MURRY LEONARD
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Dec.	11—Keith's, Boston
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Jan.	8—Colonial, N. Y.
Jan.	15—Bushwick, Brooklyn
Jan.	22—Proctor's Albany
Jan.	29—Keith's, Columbus, O.
Feb.	5—Grand, Indianapolis
Feb.	12—Keith's, Louisville
Feb.	19—Keith's Cincinnati
Feb.	26—Keith's, Cleveland
March	5—Davis, Pittsburgh
March	12—Keith's, Toledo
March	19—Empress, Grand Rapids
March	26—Open
April	2—Keith's Dayton
April	9—Keith's, Youngstown
April	16—Keith's, Akron
April	23—Princess, Nashville
April	30—Forsyth, Atlanta
May	7—Keith's, Jacksonville
May	14—Savannah, Savannah
May	21—Lyric, Birmingham
May	28—Piedmont, Charlotte (first half)
May	28—Roanoke, Roanoke (2nd half)
June	4—Academy, Norfolk
June	11—Lyric, Richmond
June	18—Keith's, Washington

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Marchioness Amelica Galli-Curci, featured member of the Chicago Grand Opera Co., now in the fifth week of its ten weeks' stay at the Auditorium, has written the McKinley Music Co. that she will use "When Shadows Fall." Galli-Curci ranks with the world's greatest singers and her endorsement of this song confirms President McKinley's belief that the number is directly suited to the needs of singers who demand something extraordinary.

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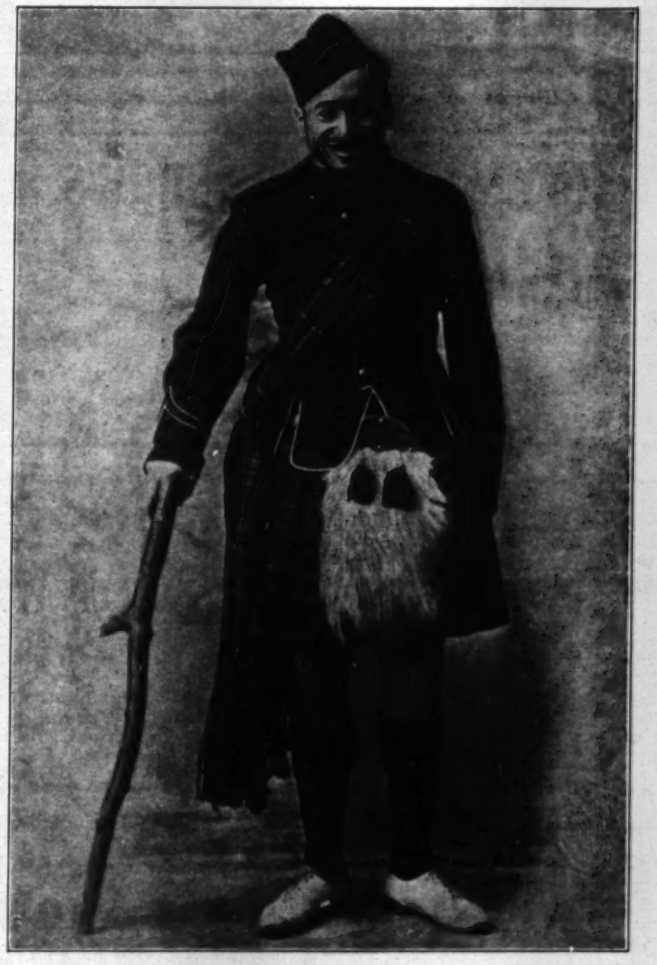

HARRY STEPPE
and His "Hello Girls," wishes a Merry Xmas and Happy New Year
"Zol Zine Mit Glik"

You Remember Me
LITTLE DIXIE HARRIS
I wish everybody in the World
A MERRY CHRISTMAS
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THE OLD TIMER SHOW

By Harry J. Ashton

The old "Grand" was packed on that cold winter night,
When hung out the sign S-R-O.
The wealthier class had turned out en masse
To attend a real vaudeville go.
The show was made up for that special event,
Of performers from every clime,
Who made the world gay so the papers did say,
For each was a star in his line.
Every act was a rowser on that quaint double bill,
The encores we took proved it so;
And a better performance was never framed up,
Than that of the Old Timer Show.

The afterpiece given was Christmas Eve,
A play quite natural to life,
Which dealt with the rich ones helping the poor,
Unfortunates and orphans alike.
The play like a sermon had reached every heart,
For the audience had bowed their heads low,
To the story we told of gods and their gold,
That night at the Old Timer Show.

A NIGHT ON THE GAY WHITE WAY

By C. ROBISON

I started on Broadway near the Winter Garden, in my machine but as it took to "Backfire," I was unable to "Hush" it until I noticed "Pollyanna" standing near me. She told me to "Turn to the Right" and off I went with "Miss Springtime" and "Mister Antonio" to "Ziegfeld Midnight Frolic" and when I got there they told me "George Arliss" was in "Paganini" and as I had never seen him, I was very anxious to get there.

On my way I stopped to see Margaret Anglin in "Caroline." When I reached there they put me "Under Sentence," because I was "Cheating Cheaters." They then told me to take "Seven Chances" in finding "Betty" at the "Passing Show of 1916." "Boomerang" started off with the "Flame" and before I could overtake it, it spread "Up-Stairs and Down" and as I passed "Bunker Bean" he told me that the "Intruder" ran away with the "Girl From Brazil" to see the "Music Master," so on I went after all three of them but the "Man Who Came Back" told me, "Nothing But the Truth," that my chances for seeing The Dolly Sisters, in "His Bridal Night," was "Very Good Eddie."

I was undecided what to do with "Pierrot the Prodigal," when the "Rich Man Poor Man" came along, and I landed with "Flora Bella" and "Le Poilu" in the "Big Show." After I was seated I found "The Girl in the Arms of Mr. Hodge," "Fixing Sister."

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Dick Sachsel, recently identified with Thomas J. Quigley's big Chicago staff, has framed a new vaudeville act with which he expects to get a long route.

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XMAS GREETINGS
A. E. MacNUTT

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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EDGAR SELWYN, the Vice-President, has, with ARCHIBALD SELWYN and CROSBY GAIGE, brought the theatrical producing firm of Selwyn & Co. to the forefront in dramatic production. Their plays, their clientele of authors, their alertness and their code of business honor have made for them a position that is the envy of many older firms and the model for most of the newer ones.

ARTHUR HOPKINS, Vice-President, is one of the producers who, because of his creative ability and capacity, has been invited into this alliance. His knowledge of stagecraft gives him high rank at the start in the field of motion picture production.

MARGARET MAYO is the author of several of the most profitable plays in the history of the American stage and is also one of the ablest judges of plays in the theatrical profession. Her judgment and discerning vision are counted as great assets by this company.

Our advice to ALL EXHIBITORS is to watch and read the future announcements of this company with great care.

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THESE PLUGGERS USE OWN WAY

Chicago has evolved its own, peculiar school of song plugging, which is quite different from that in vogue in New York. The opportunities for direct plugs—that is, having pluggers sing to audiences—are limited. For this reason, it is necessary to concentrate upon act-landing. There are no better crews of act getters to be found than those gracing Chicago offices. You find these boys everywhere, all the time, and performers will tell you they invariably "act the gentleman."

WHITEMAN TO FORM AGENCY

H. C. Whiteman, who is associated with the Sam Bernstein booking offices, left Friday on a trip for the West to organize an independent vaudeville booking agency among managers who are not aligned with the Vaudeville Manager's Protective Association. He has tentative plans toward lining up forty houses between New York and Oklahoma City to comprise the Circuit, which will commence operations immediately.

FROM BOOKER TO PLUGGER

Mort Bosley, who used to conduct a cabaret and cafe booking agency, with headquarters in J. H. Remick & Co.'s Chicago office, is now listed on the regular Remick pay-roll, his work being to land acts for the concern. Mort comes of a real "music publishing" family, as his brother Sig is Chicago manager for Shapiro-Bernstein & Co.

MARY GARDEN TO RETURN

Mary Garden, after a season at the Opera Comique, is leaving for America this week by way of England to fulfill an engagement with the Chicago Opera House Co.

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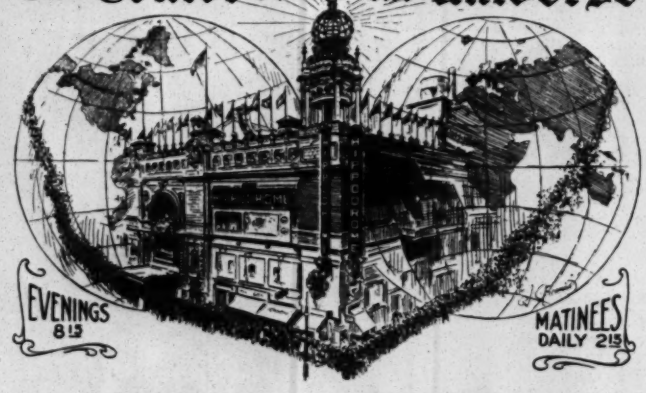

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Gentlemen's List

Andrews, Chas. E.
Allman, Dan
Bigelow, Frank H.
Billings, J. J.
Brackett, Tedd
Brown, Ritchie
Beverly, Roy
Baker, Sherman & Branigan
Bayard, Victor
Cutter, W. H.
Culhane, Will E.
Creedon, Walter
Cole, Clyde C.
Davis, Edw. C.
Dermotti
Dare, Frank R.
Dampier, Fred
Delmar, F. Lawrence
Dyer, Willard
Erbart, Victor J.
Friedell, Frank
Fields, Nathan
Francis, Jas.
Good Co., Adam
Gregory, Frank L.
Hammond, John D.
Haynes, Arthur
Harrison, Eastwood
Huntley, J. H.
Henry, Frank
Johnson, Spader
Jean, Glen
Kershaw, Tom
Kellers, Bert
Lee, Joe H.
Lincecum, L. G.
Le Talaw
Lawler, Frank
Lester, H. A.
Larjay & Snee
Link, H. F.
Merrian, Harry
Maddocks, Frank L.
Merrigan, Eddie
McEnroe, Joe
Murphy's Enterprises
Murphy, J. Theo.
Miller, Fred P.
McIntosh, Burr
McAuliffe, Jack
Nelson, Sam
Powers, Herbert
Paul, O. M.
Pickert, Stock Co.
Prosser, Ross
Robinson, John G.
Reed, F. S.
Sanford, Walter
Schaffer, Mort
Stillman, Geo.
Van Art, Lucky
Voiles, Harvey M.
Van Hoven
Van Bergen & Goslar
Wallin, Sanford
Wagener, Rod
Wright, John D.
Wilkinson, C. I.
Waite, Billy E.
Waldron, J. L.
Wilson, Knox

Ladies' List

Bryant, Marguerite
Brown, Pearl
Clark, Rachel M.
Cuscaden, Sarah D.
Carriele, Miss
Douglas, Marion T.
Dunstan, Mrs. Geo.
Doll, Alma
Dunn, Marguerite V.
Ellis, Ruth
Ellison, Tillie
Eagan, Josie
Francis, Mae
Fairfax, Anna
Gausch Sisters
Harmon, Juanita
Hawthorne, Mabel
Hazelton, Blanche
Kent, Helen
Loraine, Rita
Leigh, Mabel
Leavitt, Jeanette
May, Edna Q.
May, Jessie
Marston, Zelda
Masten, Mae
Mayberry, Shirley
Montrose, Delores
Pullen, Louella
Purnell, Kathryne
Pearl, Frances
Rose, Sadie
Richardson, Edna
Revere, Eleanore
Ruffin, Gordon
Robeson, Erba
Symonds, Al-
St. Claire, Rena
Stirk, Elsie
Van Praag, Susanne
Viarada, Mme.
Wilson, Belle
Wimmer, Stella
Ward, Mrs. K.
Wynn, Bessie
Wolf, Littie
Kramer, Mary
Levee, Carmen

VARIOUS LANDS SHOW DIFFERENT ACTING STYLES

While much attention is given to the construction of plays in various lands and much is said of the soul of the theatre being expressed in the theatre, there is little or no comparative criticism of the art of acting in the different countries.

Edwin Nicander, who is playing the part of George Wimbledon in "Good Gracious Annabelle" at the Republic Theatre, is an exception. Shortly before the war he made a trip through half a dozen European countries expressly to study his art by the comparative method. It is Mr. Nicander's distinction that he plays the part of a gentleman in a "beautiful, exquisite, expensive condition" of intoxication for three whole acts without a trace of vulgarity. Such a feat is not the result of good taste alone, it is made possible by his highly polished comedy technique. And this he acquired only by painstaking observation and study.

The actor's criticism of acting is more detailed and illuminating than that of the average layman could possibly be. His attention to detail is sharpened because most of the things he sees done he has himself done well or badly before. The gesture of a hand may tell him volumes about his art.

"The French actors use their hands with a freedom that American audiences would never stand for," said Mr. Nicander in his dressing room the other night. "When the actor flings his arms in spread-eagle fashion the American audience will laugh; the French audience, on the other hand, will thrill with emotion. To one nation the gesture is ridiculous; to the other noble. I don't believe we Anglo-Saxons can ever feel quite at home with French acting. We may admire it, but it remains another histrionic language than ours.

"But for emotional acting you must go to Germany. There it is full blooded and human, yet kept carefully in proportion by the thorough technical schooling which every German workman, whether in art or in industry, receives.

"Budapest seemed to me the real theatre city of Europe. There people throw themselves into the experience of going to the theatre with more ardor than I saw anywhere else.

HERBERT'S MASTERPIECE

The following interesting and significant confession appeared in the *Evening Mail's* "In Mid-Channel" column the other day. It was headed "Fritzi Scheff's Song of Songs," and this is what the writer wrote:

"I never hear an orchestra play Victor Herbert's wonderful waltz, "Kiss Me Again," that I do not think of Fritzi Scheff. I know that there are a lot of other people, not only in this town but all over the country, who also inevitably link the two together. They are as closely allied as Haig and Haig, or the Dolly Sisters. Mr. Herbert has written many beautiful things since he composed 'Kiss Me Again.' Fritzi Scheff may have sung other songs better than she sang 'Kiss Me Again.' Yet to me it is Herbert's masterpiece and Miss Scheff's song of songs. All of which is called to mind by the fact that a few minutes before I sat down to write this column an orchestra in a hotel in which I happened to be having dinner was playing it. And the people dining demanded an encore enthusiastically!"

"Kiss Me Again" is being sung by nearly every prima donna we know of. M. Witmark & Sons, the publishers, say it's one of their wonderful songs that get bigger and bigger right along.

WITMARK'S QUARTET

As usual, the festival season is ushered in by M. Witmark & Sons with happy smiles and a bunch of good things in the way of song hits. In fact there is a direct connection between the smiles and the song-hits. Here's the big quartette that they start the New Year with. "I'm going Back to California, That's Where I Belong," is the best march song Ernie Ball ever wrote. "O'Brien Is Tryin' to Learn to Talk Hawaiian" is a breezy Irish-Hawaiian comedy number that has a tune you can't get away from. Then there's "'Twas Only an Irishman's Dream," the most melodious thing heard in many a day.

Finally, there is that ballad that is going to prove about the biggest hit that ever happened, unless everybody is at sea. "When I found the Way to Your Heart," with its short little verse and its smashing, melodious refrain, is a baby now, but the healthiest specimen ever produced.

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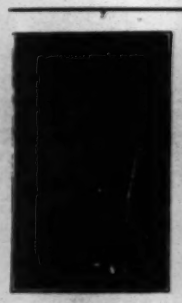

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OH PRETTY PAPA!

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